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ALLAN KELLER

Festival Reports on

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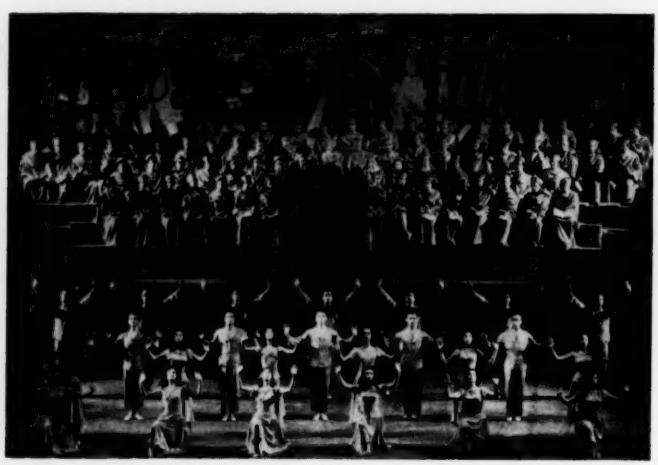
Three tableaux from the Bayreuth Festival's new production of "Flying Dutchman," as staged by Wieland Wagner. At left the arrival of the phantom ship. Center, GEORGE LONDON *as The Dutchman. Right,* LEONIE RYSANEK *as Senta and* JOSEPH GREINDL *as Daland.*

(Story, page 21)

EUROPEAN FESTIVALS 1959



A tableau in "The Seven Sins" ballet-oratorio by Antonio Veretti as staged at the Maggio Musicale in Florence.

(Story, page 21)

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Haydn's opera "Il Mondo della Luna" as staged at the Holland Festival. In photo at left, LUIGI ALVA *is seen as Ecclitico and* MARCELLO CORTIS *(in the cabinet) as Buonafide.*

(Story, page 22)

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Musical Courier

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Reservations for space are now being accepted for the new 1960 edition of the Directory Issue. Information concerning prices, size and deadlines can be obtained by phoning us at CI 7-4500 or by writing to us at 119 W. 57th St., New York 19, N. Y.

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September, 1959
Seventy-ninth Year

Nothing But The News

HOWARD MITCHELL, *conductor of the Washington National Symphony, at Sao Paulo, Brazil, during the orchestra's tour.*

Washington Greets Return of Symphony From Latin America

The National Symphony Orchestra winged home from its Latin American tour in mid-August with an impressive record; 17,000 air miles flown, 19 South and Central American countries visited, and 68 concerts in twelve weeks. The total number of hearers was still to be estimated by manager Ralph Black.

After official greetings were over, conductor Howard Mitchell sat down with the press and answered questions with relaxed good humor.

"Did the altitude of La Paz, Bolivia, affect the men or their playing?" "No," he said, "only the quality of sound; all wind instruments sounded alike. However, two days of acclimatization were enough for the musicians, who never used their oxygen equipment."

At La Paz, at 12,000 feet elevation, the audience outside the hall was twice the size of the one indoors, and applauded long after the other had stopped.

ANTA representative Robert Schnitzler, who arranged the tour for the Department of State, called the cost (a half-million dollars) "the best value the taxpayer had ever gotten."

CONSTANCE MELLEN

The National Symphony Orchestra on Aug. 19 announced the appointment of Raymond F. Kohn as manager of the orchestra, replacing Ralph Black, who resigned at the close of the organization's Latin American tour. Mr. Kohn for the last year has served as manager of WGMS, Washington station for good music.

Rodgers-Hammerstein Award Founded at Mannes College

The New York City Rodgers and Hammerstein Scholarship has been established by the Mayor's Committee on Scholastic Achievements and will provide a full $800 annual scholarship at the Mannes College of Music for five years. The recipient will be chosen after a contest has been held in the public, private and parochial schools throughout the city, and will begin studies in the fall of 1960.

In a letter to Oscar Hammerstein 2nd, Mayor Robert F. Wagner said in part, "It is particularly fitting, I think, that the scholarship is named in honor of the outstanding composer-librettist team of our time, especially as both of you are native New Yorkers whose brilliant and utterly delightful musical plays are unique in the annals of the musical theatre."

Announcement of the foundation of the scholarship was made at a luncheon at Sardi's on July 31. President Abe Stark of the City Council, Acting Mayor, presided. Aug. 1 was proclaimed as "Musical Scholarship Day in New York" by Mayor Wagner, and a concert of Rodgers and Hammerstein works was given on that evening at the final event in the Lewisohn Stadium series. The proclamation was delivered at the luncheon, in the presence of about 100 guests, including besides Messrs. Rodgers and Hammerstein, Frederick Steinway, Jr.; John Brownlee, baritone of the Metropolitan Opera and director of the Manhattan School of Music; Mrs. Charles S. ("Minnie") Guggenheimer; Dr. Sigmund Spaeth; Dr. Herman Neuman, musical director of Station WNYC; and Mrs. Lisa Roma Trompeter, publisher of MUSICAL COURIER.

Orchestra of America To Bow Next Season

The first series of concerts will be given next season by the Orchestra of America, under the musical direction of Richard Korn. The group aims to give programs of relatively unknown works in various forms by American composers. It was founded in 1957 as a non-profit organization and will include full symphonic instrumentation. Dates of the projected subscription concerts are: Oct. 14, Nov. 11, Dec. 9, 1959, Jan. 13 and Feb. 10, 1960, at Carnegie Hall.

Awards for services in music were presented by THAYER TUTT, *chairman of the Colorado Centennial, left, to* EMERSON BUCKLEY, *musical director of the Central City Festival, centre, and* FRANK ST. LEGER, *who formerly held that post, on July 4 at the first annual reunion of the Alumni Association of Central City Opera House. The first performance there of Douglas Moore's "Ballad of Baby Doe" was given the same day.*

During Centennial Celebration of Colorado three artists receive citations from Governor Nichol for contributions to the observance. Left to right, BRIAN SULLIVAN, *tenor,* EVA LIKOVA, *soprano, and* PAUL KWARTIN, *baritone, are examining glasses inscribed with historical motives. Mr. Sullivan sang at the Red Rocks Festival, Miss Likova as Roselinda in "Fledermaus" at Central City.*

Dallas Civic Opera Has Exchange With Covent Garden

General Manager Lawrence Kelly of the Dallas Civic Opera has announced details of its 1959 season, Nov. 6 to 21. Maria Meneghini Callas has volunteered to sing Rosina in "The Barber of Seville," her first comic role in America, in addition to her previously scheduled performances in "Lucia di Lammermoor" and Cherubini's "Medea," making six appearances in all. She will sing Rosina in place of the Spanish mezzo-soprano Teresa Berganza, who has cancelled her engagements after June because of approaching motherhood.

Firenza Cossotto will make her American debut as Neris in "Medea." The new "Barber" production is being designed in Milan by Bice Brighetta, abstractionist artist, her first work in opera, and the scenery was tried out in Genoa in March and perfected for use in Dallas.

Italian director-designer Franco Zeffirelli, who has come to the Dallas company each year since its origin in 1957, will again return to direct "The Barber," in addition to his direction of the Covent Garden "Lucia," which Dallas will present in a history-making exchange with the Royal Opera House. Alexis Minotis will again direct "Medea" as he did last year and as he did when the Dallas production was presented at Covent Garden in June. Nicola Rescigno is the company's artistic director and conductor.

The first annual Dallas Fall Festival of music, art and drama will be staged Oct. 23 through Nov. 30 under civic sponsorship. Featured will be the season of the Dallas Civic Opera; concerts by the Dallas Symphony Orchestra conducted by Heitor Villa-Lobos in his own compositions, Paul Kletzki and Nicola Rescigno; and other programs by guest soloists and recital artists.

New York City Opera Adds "The Mikado"

Gilbert and Sullivan's "The Mikado" will be added to the New York City Opera's repertory for the fall season, Julius Rudel, general director, has announced. Robert Irving, of the New York City Ballet, formerly musical director of Sadler's Wells Ballet, will make his debut as an operatic conductor in the U. S. The work will be staged by Dorothy Raedler, founder and director of the American Savoyards, settings will be designed by Donald Oenslager and costumes by Patton Campbell. This light opera, together with Orff's "Carmina Burana", Stravinsky's "Oedipus Rex" and Mozart's "Cosi Fan Tutte," brings to a total of four the new productions for the season which opens at City Center on Sept. 24.

Singers returning to the company for the series after an absence include Camilla Williams, soprano; George Gaynes and Richard Torigi, baritones; and James Pease, bass.

Seated at the table before an audience of students, faculty members and guests are DARIUS MILHAUD *and* CHARLES JONES, *who as participants in the* ASPEN MUSIC FESTIVAL'S *Second Annual Conference on American Music led discussions on composers Griffes, Loeffler, Ives, Pater and Britten. All talks were illustrated musically during the Conference, which ended on Aug. 9 with the performance of Attending Composer* WILLIAM SCHUMAN'S *"New England Triptych" and the premiere of his Violin Concerto. Other participants were* ALFRED FRANKENSTEIN, *music critic, and* WILLIAM MASSELOS, *interpreter of American piano music.*

Cast Changes Announced For San Francisco Opera

Rise Stevens has withdrawn from the forthcoming San Francisco Opera season due to "the inability to reconcile certain differences regarding contractual provisions," according to an announcement by Kurt Herbert Adler, general director. Blanche Thebom will sing Orfeo in the first performances by the company of Gluck's work and Gloria Lane will have the title role in the new production of "Carmen."

Otto Edelmann has also cancelled all his engagements for the coming season owing to the death of his wife in Vienna recently. Two of his roles have been assigned to bassos who are newcomers here. The role of Barak in the American stage premiere of Strauss' "Die Frau ohne Schatten" will be sung by Mino Yahia, who spent some of his early years in America and is a member of the Nuremberg and Munich Operas. Hans Sachs in the company's revival of "Meistersinger" will be sung by Ladislav Mraz, of the Czech National Opera in Prague.

Stravinsky's "Danses Concertantes" will be given by the San Francisco Ballet Company, in new choreography by Lew Christensen, with the Opera Company of that city this fall, on a double bill with Strauss' "Ariadne auf Naxos." Earl Bernard Murray, regular conductor for the ballet group, will make his debut with the opera company in this performance.

Roger Wagner Chorale Touring Latin America

The Roger Wagner Chorale left Los Angeles Aug. 14 for an eleven-week concert tour of Latin American countries under the auspices of the President's Special International Program for Cultural Presentations which is administered by the American National Theatre and Academy (ANTA) for the State Department. The 32-member group, which carries the duo-piano team of Stecher and Horowitz, will tour 17 countries of Central and South America and give 51 concerts.

Philharmonic Hailed in Moscow

The first Moscow concert by the New York Philharmonic Orchestra on Aug. 23 aroused great enthusiasm. The orchestra, playing in Tchaikovsky Hall to a capacity audience including Russian musical notables, won particular "bravos" for its performance of Shostakovich's Fifth Symphony. Leonard Bernstein, conductor, was also heard as soloist in a Mozart piano concerto.

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NEWS OF MANAGEMENTS

Dr. Geza de Koos, prominent Dutch concert manager, is celebrating his fortieth anniversary as an impresario this year. In 1919 he came to the Netherlands with his wife, the 'cellist Judith Bokor, as a refugee from Hungary's Bela Kun. Then a young attorney, he had married Miss Bokor in a secret ceremony in the cellar of a monastery in Budapest before their flight. A refu-

DE KOOS

gee committee in Berlin had given the couple just enough money for the trip. At the time Holland did not have a concert bureau specializing in serious music, and de Koos, in cooperation with the Scheveningen spa management, founded such an office in Amsterdam. He managed his wife's concerts and those of other touring artists. The enterprise grew. For many years a Dutch citizen, de Koos has played an important role in the musical development of that country. His autograph book contains the names of many prominent artists heard during these 40 years.

■ The National Association of Concert Managers has retained Marks Levine to act as its general consultant to its board of directors and to various special committees dealing with problems affecting our concert life. Mr. Levine was formerly half-owner and president of the National Concert and Artists Corporation which he sold in 1955. Since his retirement he has been devoting his time to consultations, has acted for the American Guild of Musical Artists, and is now consultant to the board of directors of the Little Orchestra Society.

■ J. J. Vincent, president of Vincent Attractions, Inc., has signed a contract for management of the New York Philharmonic Septet, recently organized. The seven members are Leon Temerson, violin, David Kates, viola, Martin Ormandy, 'cello, Frederick Zimmermann, double bass, Joseph Singer, French horn, Manuel Zegler, bassoon, and Stanley Drucker, clarinet, John Wummer, flutist, assisting.

■ Joseph A. Lippman, vice-president of Herbert Barrett Management, Inc., and Mrs. Lippman, who is concert and opera publicist Alix B. Williamson, sailed on Aug. 5 aboard the Queen Mary for a six weeks' trip to France, Italy and England. They will consult with European concert managers, opera and festival executives and artists represented by the Barrett and Williamson offices. The Lippmans are accompanied by their daughter, Victoria.

OBITUARIES

■ **Wanda Landowska,** 80, famous harpsichordist, and world-renowned authority on clavecin music, died following a heart attack at her home in Lakeville, Conn., on Aug. 16. Born in Warsaw, she graduated at 15 from the Conservatory there and for a time toured as a piano virtuoso, then settled in Paris in 1900. In 1913 she resigned her post as teacher at the Schola Cantorum to teach harpsichord at the Berlin Hochschule. In 1919 she founded a school at St. Leu-le-Foret in France. Her debut in the U. S. was made in 1923 with the Philadelphia Orchestra under Stokowski and from 1924 to 1932 she gave many recitals in this country. In 1941 she returned to America, her instruments and music collection having been plundered from her French home in the war. In 1942 she performed Bach's "Goldberg" Variations at Town Hall and in 1948 gave that composer's "Well-Tempered Clavier" in three perfomances there. She was awarded the French decoration of the Legion of Honor, the Charles Cros Academy award for her recordings of Scarlatti, the Grand Prix of the Paris Exposition in 1937, and the National Federation of Music Clubs Citation for her recording of the "Well--Tempered Clavier." Among other recordings, the most recent was an album of Haydn's Sonatas, and at her death she was preparing to record Bach's Three-Part Inventions. She had written several books including "Music of the Past" and several eminent composers wrote works for her, including Manuel de Falla.

■ **Alfred Mirovitch,** 75, concert pianist, teacher and editor, died at a hospital in Whitefield, N. H., on Aug. 3. Mr. Mirovitch had taught at the Juilliard School of Music, the Jordan College of Music in Indianapolis, at Boston Conservatory of Music, and was to have begun teaching at Boston University this fall. A graduate of the St. Petersburg Conservatory, he had toured Europe, this country and the Far East, and gave many joint recitals with Mishel Piastro, violinist. He edited and published many collections of music for piano. He is survived by his wife Maria; two brothers, Eugene and Alexander, and two sisters, Mrs. Emma Grus and Alice Mirovitch.

■ **Ethel Newcomb,** 83, pianist and teacher, died at her home in Whitney Point, N. Y., on July 3. A pupil of Leschetizky, Miss Newcomb also was his assistant from 1904 to 1908. She made her debut with the Vienna Philharmonic in 1903 and the following year played in London with the Queens Hall Orchestra in a concert conducted by Richard Strauss. In 1921 she published a book, "Leschetizky As I Knew Him." Two sisters survive.

■ **Edgar Nelson,** 77, president of the Chicago Conservatory of Music, choral conductor, pianist and organist, died in a Chicago hospital on July 10. Dr. Nelson directed the choir of the Chicago Sunday Evening Club from 1917 to 1936, and was organist and choir director of First Presbyterian Church, Oak Park, from 1909 to 1956. He was an organizer of the Swedish Choral Club and conducted it in a tour in 1920. King Gustav of Sweden decorated him with the Order of Valhalla. His wife and a son, Edgar, survive.

■ **McCall Lanham,** 81, former baritone and choir director in New York churches, died in New York on May 31. In recent years he had taught voice privately, also at the Metropolitan College of Music in New York and at Chevy Chase School.

■ **Anselme Fortier,** 69, leader of the doublebass section of the New York Philharmonic Orchestra for 30 years, died in Scituate, Mass., on June 26. Born in Paris, he was graduated from the Conservatoire there with first honors, came to America in 1921 to play with the National Symphony of N. Y. and retired from the Philharmonic in 1951.

■ **Elias Lifschey,** 58, a violist with the New York Philharmonic Orchestra, passed away in New York on June 26. He was graduated from the Institute of Musical Art, played with the NBC Symphony under Toscanini, and had been a member of the Chamber Music Guild Quartet. His widow and a son, Marc, survive.

■ **Edward Hart,** 61, pianist and organist of New York, died of a heart attack during Sunday services in West Side Presbyterian Church in Ridgewood, N. J., on June 14.

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VANCOUVER PLAYS HOST TO QUEEN

By IDA HALPERN

VANCOUVER'S second essay at an International Festival was indeed laudable for this city of 600,000, especially in obtaining conductors Bruno Walter and Herbert von Karajan for the opening and closing symphonic concerts. The Festival, scheduled for five crowded weeks, included opera, drama, dance, choirs, chamber music, solo recitals, films as well as an exhibit of the arts and crafts of French Canada.

In all there were ten symphony concerts, conducted—in addition to von Karajan and Bruno Walter—by Milton Katims from Seattle, Walter Susskind from Toronto, Irwin Hoffman from Vancouver and Nicholas Gildschmidt, managing and artistic director of the entire enterprise, as well as Norway's Oivin Fjeldstad as conductor of the opera presentation and Sir Ernest MacMillan, who led part of the gala program presented for Queen Elizabeth. The Festival Orchestra was composed mainly of members of the Vancouver Symphany augmented by members of the CBC Chamber Orchestra and guest instrumentalists from Toronto. A weak spot in last year's Festival, this orchestra in 1959 achieved a great deal of maturity and competence inspired by fine conductors.

Karajan opened the Festival with two all-Beethoven programs featuring the Sixth and Seventh Symphonies, the "Coriolan" Overture, and the Violin Concerto with Canadian violinist Betty Jean Hagen. The conductor made a great impression on his listeners, and musically he brought the orchestra to heights never reached before through his magnetism, patience and electrifying musical personality.

■ Bruno Walter's concert offered strong contrast. His was an all-Mozart program played with a serenity and tranquility which suggested a deep feeling for humanitarian ideals. This came most suitably to the fore in the Symphony in E Flat Major, often considered the key to the "Magic Flute," a declaration for the principles of brotherhood.

Elisabeth Schwarzkopf, prevented by illness from fulfilling her engagement with the Festival, was replaced by the Swiss soprano Maria Stader. Suggested by Walter himself, Miss Stader brought to the singing of rare Mozart arias an exquisite voice with impact and carrying power. Her technique is impeccable, her musicianship and taste on a high level, and she reveals not only brain but heart in her interpretations.

Photo by Bill Cunningham

QUEEN ELIZABETH *chats with gala performance conductors* NICHOLAS GOLDSCHMIDT *and* SIR ERNEST MACMILLAN *(right).*

Miss Stader was also heard to great advantage in the Bruckner Mass in F Minor together with Kerstin Meyer, Ernst Haefliger and William Reimer. These soloists excelled in a moving performance of this Austrian composer's score, marked by the deep mysticism which emanates from all his religious works. Nicholas Goldschmidt conducted with dedication and authority, employing the 200-voice Festival Choir trained by himself.

Haefliger was also heard in an exciting solo concert, presenting Janacek's "Diary of a Lost One" with Rudolf Firkusny at the piano.

■ A work of truly international status was the performance of Gluck's "Orpheus and Eurydice." A cast of fine singers included Kerstin Meyer, Swedish mezzo-soprano of the Royal Stockholm Opera, appearing on this continent for the first time as Orpheus, Mary Costa who starred here last year in Bernstein's "Candide" as Eurydice, and the Canadian soprano Marguerite Gignac as Amor.

Conductor Oivin Fjeldstad, musical director of the Norwegian Broadcasting Corporation, made his debut in Canada. One rarely encounters so intelligent and gifted a conductor with such perfect musical taste, whose main objective is rendering nothing but the message of composer, and who succeeds in his endeavor so splendidly. Hanya Holm was responsible for direction and choreography and did a fine work. However, we would have liked more classical lines and less bodily action in the dances. The opera was given in new English translation by Walter Ducloux. His task was not an easy one; some parts of the translation are difficult to sing and result in non-legato passages, as for example in Eurydice's aria in the second act.

Kerstin Meyer has a rich, low, vibrant voice which can take on great intensity. She received many ovations during the performance. Her diction was, however, not quite clear. Mary Costa's brilliant voice, used with beautiful quality and intelligence, came through more clearly as to diction. Miss Gignac projected her lines clearly and cleanly, and her voice had a lovely quality.

Donald Oenslager, U.S. designer, was responsible for the sets and costumes. The former were most effectively kept to a Greek simplicity, although some of the costumes were not too imaginative. One has to mention particularly the beautiful handling of the choir, which was concealed by a thin veil, hooded and seated on steps behind columns on the right and left of the stage, and was most impressive aurally and visually.

■ Walter Susskind gave an excellent account of himself when conducting the Shostakovitch Fifth Symphony in two concerts. He explored and exploited all the possibilities of the musical score and the orchestra. It was music making of the first order. He opened with a work commissioned by the Vancouver Festival Society, Pierre Mercure's "Tripych for Orchestra." A three movement piece in one, it had good lines and effects but lacked inspiration.

Canadian cellist Zara Nelsova gave a most convincing and authoritative performance of Dvorak's Cello Concerto, and was again enjoyed in the Brahms Double Concerto for Violin and Cello with Betty Jean Hagen, violinist, and Susskind conducting. Miss Hagen's playing was less impressive in her solo appearance under Mr. Susskind.

Of importance was the gala performance for Queen Elizabeth and Prince Philip, when Sir Ernest MacMillan shared conducting honors with Nicholas Goldschmidt. On that occasion the Queen gave official permission to call the Vancouver Civic Auditorium "Queen Elizabeth Theatre." Also appearing on this program were Lois Marshall (replacing Elizabeth Schwarzkopf), Betty Jean Hagen and the Ballet Espagnol Ximenez-Vargas.

The Takarazuka Dance Theatre, the Ballet Espagnol, chamber orchestra concerts, three programs by the Hungarian Quartet, and solo performances by Anna Russell and Harry Belafonte were other applauded features of the festival.

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BASS-BARITONE

Johanna Martzy
VIOLINIST

Yehudi Menuhin
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On The Cover

ALLAN KELLER: VERSATILE TENOR EXHIBITS PRIZE HORSES

By RUSSELL KERR

SELDOM is that *rara avis*, a "pure tenor," found who is as versatile as the young American Allan Keller, who lends his talents with distinction to the fields of oratorio, recitals, opera and operetta, radio and television. Not only is he a singer who has a voice and "will travel", and manages to do so each season over a wide range of terrain and illustrating many facets of his versatility in the vocal arts, but he is a professional exhibitor of pedigreed horses and rides them successfully in shows. In fact, it is a pity that Wagner never got around to writing a male equestrian part, as he did for stalwart Brünnhilde, for if he had this would be definitely his meat!

When the term "pure tenor" is attached to this artist, it is not in the course of any moral or other crusade but simply because his is a lyric tenor that has a wide range—as do his touring exploits—but that does not depart from the genuine quality of that type of voice. He employs it in the standard oratorio repertoire with major symphony orchestras and choral societies throughout the country, and has an imposing list of solo orchestral appearances to his credit. He has made six appearances at Chicago's Grant Park annual symphonic series in presentations of operas in concert form. His opera roles have included leading parts in "Faust," "La Boheme," "Tales of Hoffmann," "Gianni Schicchi," "Orpheus," "La Traviata," "Dido and Aeneas", the last especially interesting in a Purcell tercentenary year, and in operettas including "Fledermaus", several Gilbert and Sullivan works, and various summer stock assignments.

The gifted tenor is also a well known radio and television figure from four years each spent on Chicago's "Theater of the Air" (WGN-Mutual) and "The Northerners" (NBC) and New York's "Chevy Show" and "Fred Waring Show."

He recently made his debut in the Redlands Bowl in California, following his fourth season as a soloist in the series on the Pier in Ocean City, N. J., and he has an impressive agenda before his scheduled three-month European tour in May, June and July, 1960. Five concerts in California and a four weeks' tour throughout the Midwest will precede a stint in Hawaii in December, appearances in Philadelphia during January, and a flying trip to South America, where he is booked for a series of concerts.

■ Accounting in part for the exuberance and vital personality of the singer are his interests in various sports. Considered one of the leading exhibitors in stake classes and skilled as a horseman, he has been notably successful in exhibiting horses from his own stable, Oak Hill Farm, and has shown the prize-winning Arabian stallion for Thomas L. Thomas at the Harrisburg, Penna., Show.

"I exhibited three- and five-gaited show horses throughout the Midwest," the versatile singer said recently. "Our stable was very successful, and —though it may not be modest to admit it— I won over 150 trophies.

"As for sports, I am currently active in tennis, water-skiing and swimming, and in 'spare time' have an interest in golf." The photograph on this page shows Mr. Keller astride of "The Painted Warrior," a horse which, he relates, was a champion throughout the Midwest.

■ With his vocal art apparently stimulated by such vigorous exercise on turf and tanbark, Allan Keller has not neglected the finer facets of vocal art. He "has a voice of rich timbre throughout the extensive range," according to the Chicago *Sun Times*, which adds: "In his interpretation he is extremely gifted, and nature has endowed him with a wealth of dramatic ability." The New York *Times* dubbed him "remarkably gifted . . . a real lyric tenor who has unusual powers of interpretation." And the New York *Herald Tribune*, similarly chary in its complimentary remarks, was moved to say that it was "a joy to hear a singer so dedicated to his art."

Perhaps we should mention that though Allan Keller is decidedly of the outdoors type, he is also impeccably in the "Ivy League" pattern, and has been known to raise his voice within the portals of some eminent sacred edifices, at New York's Fifth Ave. Presbyterian and Marble Collegiate Churches on occasions when an oratorio was on tap, and at St. James' Cathedral in Chicago with Leo Sowerby directing. His musical orbit really reaches from the footlights and the "mike" to the altar—and that is no mean spectrum in these days of narrow specialization, rigid typing, and (need we whisper?) occasional artistic limitations.

Seen at the Redlands (Calif.) Bowl concert on Aug. 14 *are, left to right,* RICHARD TETLEY-KARDOS, *pianist;* MRS. GRACE STEWART MULLEN, *founder-president of Redlands Bowl;* HARRY FARBMAN, *conductor of the Redlands Bowl Symphony Orchestra, and* ALLAN KELLER, *tenor, who gave a joint recital there with Mr. Tetley-Kardos.*

Scene from Prokofieff's "The Angel of Fire," as presented at the Spoleto Festival of Two Worlds, with LEYLA GENCER *in the chief feminine role (right).*

SPOLETO – FESTIVAL OF CONTRASTS

By TRUDY GOTH

Spoleto, Italy

THE Spoleto Express leaves Rome every afternoon at 6:15 p.m. and departs from the festival city at 23:55 p.m. (in American **argot** at 11:55). This relieves the rather desperate hotel situation, as the new one being built was not finished for the festival. On opening night a TV commentator interviewed those of importance on the train, but they weren't many, as virtually everyone came by car. Besides American Ambassador Zellerbach and his wife, many notables of the theatre, arts, music and literature were present for the gala premiere, though this year at Menotti's request white ties and ball gowns were omitted. The audience included the directors of the Hamburg and Munich Opera Houses, the Countess Toscanini-Castelbarco and of course Elsa Maxwell, not to mention hordes of international magazine and newspaper writers, TV and radio commentators and countless cameramen — so that the Spoleto population again had a free show, though kept at a respectful distance from the theatre entrance by carabinieri in gala uniforms and policemen in snowy white with much gold braid.

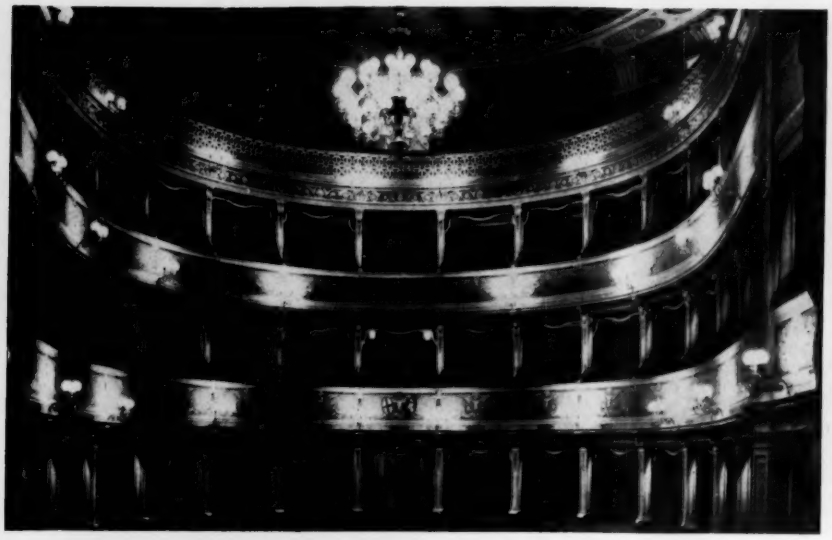
The opera opening the festival was Donizetti's almost unknown "Il Duca d'Alba", which had interested Toscanini, though he never got around to revising it, as Thomas Schippers did for this performance. With the original scenery and costume sketches found in some warehouse in Rome, which brought the opera to light in 1882, the 1959 version had an enthusiastic reception by public and press. Conductor, orchestra and chorus evidenced long and careful preparation; the singers, though lacking any actual stars, also did so as coached by Luchino Visconti, the stage director. Ivana Tosini, who sang the feminine lead part of Amelia, may develop into an important singer; New York will hear her this fall when she sings the same work in concert form with the American Opera Society. Renato Cioni, the tenor, and Luigi Quillico (heard previously with New York City Opera), the baritone, were more than adequate in their roles. The opera has all the ingredients of a real melodrama of the 19th century, including conspirators, battles, love duets in a church, murder and what not. Strangely enough, it was not heard for 40 years after it was written, when Rome finally produced the work.

■ The second operatic score was also never heard by its author and found its way to production with difficulty—Prokofieff's "Angel of Fire." The composer finished orchestrating it in 1927, but the performance that Bruno Walter was to have conducted then never took place, partly because of scenic difficulties and partly because of the "revolutionary" nature of the music. Finally in 1954 it was given over the Radio in France and in 1955 performed at the Venice Festival, and then was taken up by La Scala.

This work shows Prokofieff not as the ironic opera composer of "The Love for the Three Oranges" but a passionate, lyrical, dramatic and colorful one. The libretto, after a novel by Brjusov, unfortunately, is a hodgepodge of symbolism à la the Russian school. Even the music does not succeed at all times in saving the situation. It is regrettable that the stage director, Frank Corsaro, did not do some cutting to render more acceptable this work which makes heavy demands on an audience.

"Angel of Fire" is a realistic tale in which the devil appears in the form of a luminous spirit, driving a maiden to commit sinful actions. She is finally condemned by the Archbishop of Trier (the time of the action is Germany in the early 15th century) and the final scene in the convent with the nuns' chorus chanting her doom is one of the most unforgettable and beautiful pages in contemporary music. Paul Sybert's scenic devices, however, technically interesting but wrongly surrealist in the style and conception, added to the lack of clarity in the presentation.

Musically speaking, the performance came close to perfection, with the title role sung by Leyla Gencer, who since her successes in San Francisco has made a name for herself in Italy and with this performance reached the top. Her voice, looks and acting could not have been more appropriate for the part. Baritone Rolando Panerai, vocally, was equally good but no match dramatically, and the other small parts were well sung and carefully prepared. Chorus and orchestra gave their best. A new conductor, the young Hungarian István Kertész, made an excellent impression in his first appearance here.



THE FESTIVAL THEATRE
at Spoleto, has spirit of an earlier era.

Photo by Ceretti, Trieste
LEYLA GENCER, *soprano.*

■ Ballet again triumphed on the U. S. A. side of the world with Jerome Robbins' presentation of his company in a performance that was almost a repeat of last year's, except for a new work, "Moves", given with no music and scenery, but masterfully interpreted.

There was also a new American Ballet with Nora Kaye as leading dancer which gave four works. Herbert Ross's choreography for "Dank Songs" sometimes recalled Antony Tudor. Set to music by Krenek, this ballet's motif is provided by the first verse of Dante's "Divina Commedia." In illustrating the confessions by three human beings and the reasons for their bewilderment, it is rewarding because of felicitous inspiration and concurrence of classic and modern styles. "Serenade for Seven Dancers", to music by Leonard Bernstein, is a kind of rhythmical interpretation of Plato's "Convito", possibly inspired by a reading of that famous dialogue. To set up this choreography, Ross referred to a classic and abstract pattern of dance which contributed to supplying this ballet with grace and suspense.

"Angel Head", adapted from Allan Ginsburg's poem, first recorded by Chico Hamilton in a jazz anthology, was the first ballet based on the "Beat Generation" to be presented in Italy. The choreography was inventive on the whole and at times even poignant. No scenery was used; instead, Herman Goustin set up a few photographs of New York, reproduced on slides and projected from backstage. John Butler, author of a single work on this program, "Sybil," set to music by Carlos Surinach, succeeded in giving us a clearcut and refined sketch of his mythical personages. Richard Lippold's scenery, the convincing interpretations of Carmen de Lavallade, Glen Tetley, Bambi Linn and Sondra Lee contributed to making this ballet more of a success than were Butler's works presented last year. The audience warmly cheered the dancers, as well as the choreographers and Werner Torkanowsky, a talented conductor.

■ The people of Spoleto, who up to now had to content themselves with the "show" outside the theatre of arriving and departing audiences, had their wish fulfilled—at popular prices—of hearing Verdi's "Requiem Mass" sung on the church square at sunset with Eileen Farrell as a soloist and conducted by Schippers. No better site could have been created than the square with the magnificent church in the background, the Filippo Lippi fresco illuminated by torches, and under a dramatically clouded sky which enhanced the atmosphere of the "Dies Irae" as no stage director could have done.

The Dance

Ballet Russe de Monte Carlo At Theatre In Park

The Ballet Russe de Monte Carlo presented two different programs in Central Park during the week of August 10-14 in the open-air Theatre-in-the-Park. Nina Novak, ballet mistress and first dancer of the company, ingeniously rearranged the repertory in terms of the circular stage with the spectators all around. The first half of the week had Miss Novak's "Variations Classiques" as the opener, with "Swan Lake," the pas de deux from "Don Quixote" and "Gaité Parisienne" rounding out the bill.

Guest Artists Alicia Alonso and Igor Youskevitch danced the "Quixote" pas de deux in the early part of the week and the "Black Swan" Pas de Deux Classique for the latter half of the engagement. At both performances they received thunderous ovations with innumerable "curtain" calls.

The second program had, besides the "Black Swan" portion, "Les Sylphides," the divertissements from the second act of "The Nutcracker" and Leon Danielian's "Sombreros" with Irina Borowska and Mr. Danielian dancing the principal parts.

The Ballet Russe was indeed a pleasant midsummer's attraction. It was interesting to see the familiar ballets in somewhat revised forms; by the second part of the week, the dancers seemed more at ease with the circular stage and the whole evening seemed more polished and assured. George Zoritch, Irina Borowska and Alan Howard and in fact the whole company of supporting soloists and corps all turned in magnificent performances and we hope they return our way again real soon. Both programs were well received by the large audiences.

M.R.

•

The New York City Ballet returned to open a season at New York City Center, Aug. 25, extending to Sept. 20.

Photo copyright by George Outram & Co.
MARINA SVETLOVA, RAM GOPAL *(kneeling)* *and* ALEXIS RASSINE *in a recent dance program given on their tour of Scotland.*

Photos, Jules Schick

Scenes at the opening concert of the Robin Hood Dell season in Fairmount Park, Philadelphia. In the group picture are, left to right, PIERRE MONTEUX, *who conducted;* FREDERIC R. MANN, *president of the Dell; and* ZINO FRANCESCATTI, *violinist, the soloist.*

THE NATIONAL SCENE

PHILADELPHIA

■ Robin Hood Dell closed its 30th season two days late, on Aug. 1—the first time that a major program had been twice postponed. As a result, Isaac Stern, the soloist, had to charter a plane to fly to Tanglewood for a daytime rehearsal for his program scheduled there Aug. 2, then return for his Dell appearance, and Alfred Wallenstein had to re-arrange his rehearsal schedule at the Ravinia Festival because of the postponements.

Although half a dozen rainy nights had discommoded programs more than usual (though nothing like the weather of 1948 that almost literally drowned the Dell), the season was one of the finest artistically and chalked up the greatest attendance ever—nearly half a million—for the 18 evening programs and three morning children's concerts.

The free series is financed by a $75,000 appropriation by City Council and an equal amount contributed by Friends of the Dell, who get two reserved seats and special parking privileges in return for $100—not a bad buy.

Seventeen-year-old Susan Starr was the youngest soloist ever featured on the evening series, and impressed as one of the finest native Philadelphia pianists to be heard in many years. A past winner of the Merriweather Post contest, Miss Starr is a pupil of Serkin at Curtis—but she already has the technical and artistic equipment she needs for a career, as evidenced in the Franck Symphonic Variations. Vladimir Golschmann conducted this French program, which was also the annual William Kapell Memorial.

In a change of pace, Eartha Kitt packed 'em in for a wide variety of folk and Broadway stage songs. Maurice Levine, in his Dell debut, did well conducting works of Bernstein, Copland and Gould. Another lighter program saluted Rodgers and Hammerstein, with the composer and librettist present to receive a tribute. An estimated 30,000 found space inside the gates. Salvatore Dell'Isola, another Dell debutant, conducted an R & H cavalcade, in which able participants were Terry Saunders, soprano; Patricia Marand, mezzo-soprano; William Tabbert, tenor; Walter Farrell, baritone, and William Smith's Robin Hood Dell Chorus.

■ Vicente Spiteri, conductor of the Madrid Symphony, made his American debut in two concerts. He was naturally at his best in Spanish music, particularly Falla's "El Amor Brujo," also collaborating with Maryan Filar in a poetic reading of Chopin's Concerto in E minor. The slightly-built Spiteri's movements are at once sweeping and precise. He also conducted when Gina Bachauer scored with a broad and powerful reading of Beethoven's "Emperor" Concerto.

All the adjectives were used in praise of Rudolf Serkin's playing on a Mendelssohn program—not only the First Concerto but the rarely heard Second as well. This season-highlighting bill, sensitively conducted by Alfred Wallenstein, also presented the "Midsummer Night's Dream" music, with the Dell Chorus.

Although Tuesdays are usually all-orchestral programs (Monday and Thursday "star nights"), this season offered extra soloists because of the 30th anniversary. Wallenstein's symphonic program was one of two such and drew one of the season's good houses. It featured the Brahms First Symphony—lean rather than lush—and works of Bizet, Schubert and Tchaikovsky played with finish and tonal warmth.

Isaac Stern, as mentioned above, closed the season, playing the Bruch First Concerto and the Saint-Saens Rondo Capriccioso with glowing tone and an inner artistic fire. He added the finale of the Beethoven Concerto as an encore! A string broke during the Bruch, but Stern calmly exchanged Guarnerius violins with Concertmaster David Madison, hardly missing a beat.

SAMUEL L. SINGER

EMPIRE STATE FESTIVAL

■ For its third week the festival offered a full stage production of Ildebrando Pizzetti's opera "Murder in the Cathedral," based on the drama by T. S. Eliot. This work had its American premiere at Carnegie Hall last September under the auspices of the festival, after its presentation at Ellenville had been cancelled. It was heard again under the baton of Laszlo Halasz, who gave a very effective reading of the score. In his American debut, the Italian basso Plino Clabassi made a notable contribution in the role of the Archbishop, Thomas A. Becket. The cast also included the winner of the Metropolitan Opera Auditions Teresa Stratas, who will be heard at that opera house in the coming season; Sophia Steffan, Michael Bondon, Giulio Gari, Jerome Heller, Philip Maero, Calvin Marsh, Rudolph Petrak, Joseph Rouleau and Hugh Thompson. Richard Baldridge directed the work. Robert Fletcher designed the scenery and costumes, and Tharon Musser the lighting.

The performance was on a high level of excellence, successfully surmounting the limited space of the Festival's tent-stage. The single set created a proper atmosphere of the period and the lighting effects gave the illusion of spaciousness. Mr. Clabassi's interpretation of the major male role was superb, as he revealed excellent vocal powers and shading combined with fine musicianship. He sang the demanding part with assurance and authority. Miss Stratas displayed a voice of fine quality, which she used intelligently as the First Corifea. The other roles were all well interpreted, a number of the performers having appeared in the Carnegie Hall production. The choruses also achieved well their important function in a work that is an example of the composer's complex style, welding older and modern elements into an effective whole. L. R. T.

On July 25 Stokowski conducted Stravinsky's neo-classic opera "Oedipus Rex" in concert form, with a male chorus trained by Hugh Ross and the Symphony of the Air. The soloists were Giulio Gari as Oedipus, Nedda Jane Casey as Jocasta, and in smaller parts Joseph Rouleau, William Whitesides, John Gillaspy and Fague Springman. The large audience applauded this reading warmly for its imaginative and colorful qualities. The concert opened with the "Cortège Funèbre" from Ernest Bloch's "Trois Poèmes Juifs" as a tribute to the deceased composer, and also included

Bach's Passacaglia and Fugue in C Minor and Brahms' Symphony No. 3.

The concert on the following afternoon was conducted by Wilfred Pelletier and had Jorgé Bolet, pianist, as an effective soloist.

■ A first staging in the New York area of Handel's "Semele" was given on July 31. This work, premiered in 1744 at Covent Garden, was heard in an abridged version, and according to Arnold Gamson, who arranged and conducted it, some small roles were reduced to pantomime and much of the original score omitted. The device of giving the work in 18th century costumes was interesting, but its staging in the round, with two stage areas—a larger one portraying a palace garden and a smaller one for the interior, with scenes on Olympus on a forestage—rather diluted the action. The chorus was in part seated in the pit and the rest on either side of the stage, while the orchestra included groups in the pit, on stage and backstage. There were some extensive portions of the music given to a dancing chorus.

The score tells about the exploits of Jupiter as a lover on earth, and this role was sung smoothly by Andre Turp. Elaine Malbin in the title part sang with grace, but did not command all the classical style required for an ideal performance. Lizabeth Pritchett as Juno also seemed somewhat slender in voice. Kenneth Smith as Somnus revealed weighty tones and good style. L. R. T.

A fourth operatic offering at the festival was "La Boheme," given during the fifth and final week. The popular Puccini opera was conducted by the experienced Wilfred Pelletier. Miss Malbin sang the role of Mimi, Barry Morell of the Metropolitan was the Rodolfo, Jacquelynne Moody the Musetta, Frank Valentino was heard as Marcello, Calvin Marsh as Schaunard, Nicola Moscona as Colline, and Gerhard Pechner as Benoit.

Concluding the final week was a jazz program, when the noted Modern Jazz Quartet and the Symphony of the Air were heard with Gunther Schuller conducting. R. S. P.

BERKSHIRE FESTIVAL

■ When Charles Munch ended the Berkshire Music Festival on Aug. 9 with the traditional closing performance of the Beethoven Ninth, the Boston Symphony Orchestra management could look with satisfaction on attendance and receipt figures which bettered last summer's marks by substantial margins. This is all the more significant because of the large numbers of Americans who attend European festivals, besides the increasing list of other worthwhile music festivals and series made available in this country for vacationists and students. There is no doubt that Americans are attending concerts in the summer in increasing numbers to the point where the season is now almost a year-round activity for many musicians, orchestras and concertgoers.

For those who like to peruse figures—and that's most of us—181,715 attended Festival events against last year's total of 168,773. Ticket sales were $327,055.50 compared to last summer's $319,727.50. Then there were various student concerts and special events to benefit the Berkshire Music Center, which runs concurrently with the Festival at Tanglewood and enlists conductor, orchestra personnel and outstanding instructors for the students who come from most of our states and from many foreign countries. Despite rainy weather almost 10,000 persons attended the Pension Fund festivity, "Tanglewood on Parade," in which Arthur Fiedler is the chief attraction.

As for the music in this 25th anniversary year (22nd of BSO participation,) the last week-ends brought some excellent concerts. Particularly impressive in the fifth week was a beautifully-conducted performance of a Munch specialty—the Berlioz "Requiem"—in which the conductor achieved perfect balance and complete command. Here, as in previous appearances, it cannot be said that the Festival Chorus was quite the equal of some heard in previous years. But after some initial roughness the singers settled down to a good and responsive performance. The instrumentalists were superb, the brass choirs and all. John McCollum sang the tenor solo better than I have ever heard him sing before—with copious tone, restrained yet passionate feeling, and with fine consideration for the beat, the conductor and the work itself.

■ The surprise in the last two weeks came most unexpectedly and pleasantly from Pierre Monteux, who relieved Mr. Munch regularly, as he has done in the last few years. If the dean of conductors has not always had the full cooperation of the players in the past and if his interpretations here seemed at times to have lacked tautness, all this was blown away by two superlatively fine demonstrations of the conductor's art—his reading of Mendelssohn's "Italian" Symphony and, for the final week, his perceptive unfolding of the Beethoven "Pastoral." Both were done with a finesse and artistic expressiveness breath-taking in the hair-breadth rightness of line, dynamics, rubato and tempi. Hats off to this grand artist, long may he achieve similar results with an orchestra which has now learned to pay attention to his directions!

Rudolf Serkin has not always succeeded in convincing this reviewer with his readings of more formidable works, but he was really excellent in the Mendelssohn Piano Concerto in G minor, the over-all effect being undeniably exciting.

As for the closing Ninth, Mr. Munch is always at his best for the farewell event. The well-matched soloists were Adele Addison, soprano; Florence Kopleff, contralto; Blake Stern, tenor and Donald Gramm, bass. At the end orchestra, chorus, soloists and particularly Mr. Munch shared a long and tumultuous ovation. JULES WOLFFERS

CARMEL, CALIF.

■ Carmel's 22nd Bach Festival this year (July 20-26) was extended to honor Handel, and a number of other 17th and 18th century composers were programmed by Sandor Salgo, the skilled musical director. Several of the programs had intriguing titles. The opening night presented J. S. Bach's cantata 191, "Gloria in Excelsis Deo," with soprano Marie Gibson and tenor James Schwabacher as soloists, and a Carmel "first," Handel's oratorio "Samson," with leading roles sung by Howard Sutherland as Samson and Margery MacKay as Dalila, and with choruses massed on either side, the Israelites in blue, the Philistines in scarlet.

"Bach Visits the King in Potsdam" was the Tuesday evening program, including W. F. Bach's D minor Sinfonia, a Concerto for flute and strings by Frederick the Great (Raymond Fabrizio soloist), Telemann's G major concerto for viola and strings (Milton Thomas), J. S. Bach's "Ricercar à 6" from Musical Offering" and his G minor clavier concert with Randolph Hokanson as piano soloist.

Thursday evening was dubbed "Bach and the Conductors of the San Marco" and included magically beautiful works by Lotti and Schuetz, performed by the Festival Chorale from Los Angeles and the Bay areas; Gabrieli's "Canzon à 10" for two brass choirs, and excerpts from Monteverdi's "Vespro—1610."

A Friday morning chamber program included some exquisite works of Handel and Purcell for various instruments, including harpsichord, strings, recorder and voice. That evening the program was called "London in Handel's Time"; on a lighter note, it listed a concerto for strings by one Charles John Stanley, also the J. C. Bach E flat major Con-

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certo played by pianist Charles Fulkerson, Purcell's "Fantasia on one note" and Orlando Gibbons' "Street Cries of London."

The "18th Century Pop Concert" on Saturday night presented J. S. Bach's "Phoebus and Pan," described as a "dramma per musica." This mythological satire enlisted Margery MacKay, Francesca Howe, James Schwabacher, Carl Schultz, Paul Hinshaw and Richard Riffel. The finale of the program was Haydn's "Farewell" Symphony with the players blowing out their candles and exiting one by one.

On Sunday two sessions were given over to the Mass in B minor, which provided a finale of great power and majesty. C. E.

RHEA SHELTERS, ELINOR REMICK WARREN *and* LOUIS SUDLER *(left to right) review* "ABRAM AND SARAI," *new work completed by Miss Warren for Mr. Sudler, who sang in its premiere with* THOR JOHNSON *conducting at Northwestern University this spring. Miss Warren was guest of honor at opening of the Redlands Bowl on June 30, when Mr. Sudler was soloist with the Redlands Bowl Orchestra led by* HARRY FARBMAN.

CHICAGO

■ Sparked by André Kostelanetz's spirited Bastille Day concert of festive music (Handel, Puccini, Walton, Debussy, Offenbach and Gershwin), the Ravinia Festival season included some notable concerts along the way. Those with André Cluytens on the podium were among the happiest events of any Ravinia season. The French maestro's command of the orchestra and the music he communicated with such distinct interpretative gifts won him signal success. At his final brilliant concert he was accorded the orchestra's "tusch" and a rousing ovation.

Mr. Cluytens' success was particularly significant for the freshness brought to his imaginative performances of such familiar works as Berlioz' "Roman Carnival" Overture and "Fantastic Symphony," Bizet's Symphony, and the Beethoven "Pastoral"; Liszt's "Les Preludes," Moussorgsky's "Pictures" and Ravel's "The Waltz," the last given a captivating performance.

Leon Fleisher was the soloist under Cluytens, playing Beethoven's Concertos Nos. 2 and 5, with understanding technical mastery, musical beauty and brilliance.

Carlos Chavez's return to Ravinia for two concerts (July 16 and 18), saluted the Pan American Festival, currently being celebrated here, with dynamic performances of works by Latin-American composers including his own Symphony No. 4, Falla's Suite from "El Amor Brujo," Revueltas' "Sensemaya" and "Danzas Sinfonicas" by Orbon. Chavez's "Romantica" symphony is a vital, colorful work with striking dramatic features and considerable beauty, orchestrated with a sense of sound and color that was fascinating. The Mexican maestro's concerts, reflecting his strong, attractive personality, were bright points in the summer season, heightened by the solo appearances of Rudolf Firkusny, first in the Brahms D Minor and later in a musically sensitive and deft performance of the Mendelssohn G Minor.

Lillian Chookasian, soloist in Falla's "El Amor Brujo," was not heard to full advantage, perhaps due to acoustical problems.

Vladimir Golschmann made a welcome return to Ravinia midway in the season for three concerts, the first and third of which had Jennie Tourel and Augustin Anievas as soloists. Highlighting the purely orchestral performances of Golschmann's first concert were those of Prokofieff's Suite No. 2 from "Romeo and Juliet" and the sensitive, rich-voiced performance of Barber's "Adagio for Strings." There were also splendid readings throughout the week of works of Roussel, Mozart, Brahms (Symphony No. 2), Weber, Glinka and Respighi, and a notable performance of Kabalevsky's Symphony No. 2, which closed Golschmann's final concert brilliantly. There was much to enjoy vocally and artistically in the arias Miss Tourel sang from Purcell's "Dido and Aeneas," Mozart's "Marriage of Figaro," Rossini's "Barber of Seville," and Tchaikovsky's "Jeanne d'Arc." She was feted warmly. Mr. Anievas proved himself a worthy winner of the 1958 Michaels Memorial Music Award in his virtuosic performance of Prokofieff's Piano Concerto No. 3. The young artist's technical equipment and musical mentality served him well, and he fired the performance with brilliance and lyrical beauty. He was cheered, sharing the acclaim with Golschmann, whose fine collaboration was a great asset to the performance.

Alfred Wallenstein seemed as glad as his Ravinia audience and colleagues in the orchestra were (he was formerly principal cellist of the Chicago Symphony) when he took the podium for the first of two concerts of the final week of the symphony season. Mozart's "Haffner" symphony was Wallenstein's most rewarding performance. The musicianly conductor met all of the demands of the score in true Mozartean style.

Mr. Wallenstein also gave a good performance of Ned Rorem's Symphony No. 3, in its local debut. The score abounds in skillfully manipulated themes (the first one overworked), intricate rhythms and novel orchestration. The personable composer was present to bow. David Abel, young violinist,, made his Ravinia debut at this concert, in Lalo's "Spanish Rhapsody," to which he brought facile technique, if not all the tone quality or temperament necessary for its complete success. The concert closed with a vital if not impressionistically subtle reading of Ravel's second suite from "Daphnis et Chloe."

Wallenstein programmed for his second concert, Haydn's "Clock" Symphony, Schuman's "New England Triptych" and the Beethoven Seventh.

■ Walter Hendl followed Wallenstein on the podium to conduct the final concert of the symphony season (which this reviewer regretted missing). He had writ-

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ten a brief "Fanfare Finale for Festival Fifty-Nine," as an opener for his program—Bach's Brandenburg Concerto No. 5 (with Hendl, in the dual role of conductor and pianist, and John Weicher, flute, and Donald Peck, violin, as the other soloists), Ives Symphony No. 2 (a "hit" of the season) and the Brahms First.

Interspersed throughout the symphony season were jazz concerts (Kingston Trio with Gerry Mulligan and Clara Ward, Franz Jackson, John Sellers with Studs Terkel as master of ceremonies, in two concerts depicting "The Story of the Blues") and chamber music and folk song concerts by the New York Pro Musica and Richard Dyer-Bennet, given in the Ravinia Theatre.

The New York City Ballet concluded the seven-week Ravinia season with six nightly performances played to sold-out houses in the pavilion and crowds of standees. The company's stellar dancers cast for the 11 ballets presented, were Maria Tallchief, Melissa Hayden, Allegra Kent, Violette Verdy, Patricia Wilde, Jacques d'Amboise, Nicholas Magallanes, Roy Tobias and Francisco Moncion.

■ Grant Park Concerts, midway in the 25th season, continued to present first rate music from the classic and contemporary repertoire, by conductors and soloists of international repute for the most part, to make this season one of the most enjoyed in the annals of these events. The orchestra's concertmaster, Fritz Siegal and its principal cellist, Leopold Teraspulsky were heard in the splendid performances expected from them, of Bach's Concerto No. 2 for violin and orchestra, and Lalo's Concerto for 'cello and orchestra, under the batons of Alfred Antonini and Leo Kopp, respectively. Jan Peerce and Mary Curtis-Verna were featured in an all Verdi program under Antonini's knowing direction. Mr. Peerce sang with notable mastery of his beautiful voice and Miss Curtis-Verna was splendid vocally (if not as satisfying interpretatively). Regina Resnik was soloist in a Fiesta Night program conducted by Carmen Dragon, using his special arrangements and arias from "Carmen" and other operas. The handsome Miss Resnik sang with sumptuous voice, but the spirit of her song did not always register as surely.

Irving Hoffman repeated the success he had in his initial appearance on the Grant Park podium last season, with Berl Senofsky as his soloist in one of two concerts scheduled July 22 and 24. (The former, however, was "rained out"). The other concert opened with an admirable reading of Wagner's Prelude to "Meistersinger," followed by a beautiful performance of Delius' fine "Walk to the Paradise Garden," communicated with uncommon sensitivity, as was the Sibelius Symphony No. 2. Mr. Senofsky played a moving, fastidious and lovely performance of the Mendelssohn.

Gary Graffman, was also deprived by rain of one of two scheduled appearances with Theodore Bloomfield. The one complete performance he gave of Rachmaninoff's "Rhapsody on a Theme of Paganini," was a stunning one that displayed Mr. Graffman's virtuosity and tonal beauty in the brilliant contrasting variations. Mr. Bloomfield's conductorial talents and his cultivation of them were impressive in performances of Glinka's Overture to "Russlan and Ludmilla," the Beethoven "Leonore," No. 3, Shostakovich's Symphony No. 1 and the Tchaikovsky Fifth.

Franz Allers was missed here last season, so it was particularly nice to have him back at Grant Park dispensing Gershwin spirit at the week-end concerts of Aug. 1 and 2. A concert version of "Porgy and Bess" had those top interpreters of the title role, Todd Duncan and Camilla Williams, assisted by the Imperial Opera Company chorus. Willard Straight gave an extremely musical, skillfully executed performance of the "Rhapsody in Blue."

Another feature of the season was a concert version of "Cavalleria Rusticana," presented by Park District Opera Guild under Silvio Insana's direction.

Joseph Schuster was the third soloist to miss a solo appearance because of rain—the one, unfortunately, this reviewer would have been able to hear. The artist had played the Dvorak 'Cello Concerto at the previous concert, receiving an admirable press. Rosenstock, scheduled to conduct both performances for Schuster, was also on the podium for the following week-end concerts with soloists Laurel Hurley and Thomas Hayward. Both fine-voiced artists gave pleasure in popular operatic favorites. Rosenstock gave sturdy performances that included the Beethoven Seventh, Strauss' "Don Juan," and works by Auber, Tchaikowsky, Kodaly and Falla.

Olegna Fuschi, a finalist in last year's Michael Memorial Music Award contest, was soloist at the final symphony concert of the season under Julius Rudel in Saint-Saens' Piano Concerto No. 2 in G. Minor. He was on the podium for the concluding programs of highlights from Strauss' "Gypsy Baron" and "Fledermaus." Featured soloists were Eva Likova, Jacquelynne Moody, Ernest McChesney, Thomas Hayward, Chester Ludgin and Julia Rahaman Lerner.

DOSHA DEVRIES

LEWISOHN STADIUM

July 5-13—An All-Russian program, originally scheduled for Tuesday evening, was eliminated by the Viennese Night, which had to be moved from Monday evening because of threatening weather, though the rain never fell. The Viennese Night (July 6), conducted by Julius Rudel, was appealingly compiled from the music of von Suppé, Strauss, Zeller and Kalman. This reviewer is sentimentally wrapped up in most of these pieces, as was the rest of the audience, to judge from the sincere enthusiasm which justifiably greeted the singing of Elaine Malbin, soprano, and Kurt Baum, tenor. Nine "highlights" from Lehar's "The Merry Widow" climaxed the program.

Wednesday's bill (July 8) began with a spirited reading of Strauss's "Don Juan" under the energetic and efficient baton of Alexander Smallens. Anna Xydis, pianist, in Stadium debut, gave a splendid account of herself in Rachmaninoff's Third Concerto in D Minor. Joseph Szigeti, violinist, demonstrated that works steeped in years of fruitful experience have a loftiness of concept and a certainty of destination that obviate minor flaws along the way.

A Verdi program (July 9) was beautifully conceived, a neat example of programming, beginning with the Overture to "Nabucco", arias and duets from "Il Trovatore" and "Ballo in Maschera," and (after intermission) the Overture to "I Vespri Siciliani," more arias and concerted pieces from "Don Carlo," "La Forza del Destino," and "Rigoletto". Mary Curtis-Verna, soprano, in her Stadium debut, Claramae Turner, contralto; Jan Peerce, tenor, and Robert Merrill, baritone, were all in good voice and justifiably well received.

The July 11 program, conducted by Maurice Levine, presented Eartha Kitt in her Stadium debut. The orchestra played Bernstein's Overture to "Candide," Copland's Suite from "Rodeo," and Gould's first "Latin-American Symphonette," Miss Kitt sang a collection of songs from assorted international sources.

J.L.B.

July 13-17—Opening the fourth week, Alfred Wallenstein, conducting with-

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out score and using calmly controlled gestures, led the Stadium Symphony with soloists and the Schola Cantorum in a supremely dramatic reading of the Verdi "Requiem," successfully defying the usual tradition of light summer programming. Maureen Forrester, making her Stadium debut, sang with remarkable vocal purity. Eleanor Steber sang with consummate artistry and once again displayed her mastery of dramatic intensity. Bass Nicola Moscona sang the "Confutatis" with superb command. Tenor Kurt Baum's best singing came late in the program, with some particularly sensitive attention to the text. For the bass work between the "Dies Irae" and "Tuba Mirum," trumpets were placed at extreme sides of the stage. E. L. S.

Harold Cone was soloist in Franck's "Symphonic Variations" for Piano and Orchestra (July 15), a performance that caught the spirit of cooperative effort implied in the work's title. Alfred Wallenstein's interpretation of the Suite from "Der Rosenkavalier" captured the richly Viennese sweep of Strauss' romantic masterpiece, and the Second Symphony of Rachmaninoff was played with just the right balance between printed note and emotional content.

Zino Francescatti, soloist in his own arrangement of the Paganini D Major Violin Concerto (July 16), played with the utmost virtuosity, dazzling even those listeners who have grown to expect it from him. He approaches the work with the assurance of one who knows exactly what he is going to say. Wallenstein's reading of Ravel's "Daphnis et Choé" Suite No. 2 was marked by attention to tonal coloring. Also on the program were Dvorak's "Carnival" Overture, and the Second Symphony of Brahms. E. L. S.

July 18-25—The 28th Gershwin Night (July 18) drew one of the season's largest audiences. Alexander Smallens (who had presided at the premiere of "Porgy and Bess" in 1935) conducted. Todd Duncan, who had triumphed as Porgy a decade previously on Broadway, did so again, when scenes from that work were given with Camilla Williams' clear, sweet-toned voice as a good adjunct to his own virile tones. The concert opened with an excerpt from "Strike Up the Band," followed by the Concerto in F brilliantly played by Earl Wild. He later gave one of the best deliveries of "Rhapsody in Blue" recently heard. "An American in Paris" was also presented. A chorus (trained by Charles Smith) had a creditable share in the evening.

Latin-American Night (July 21) was a well integrated program with Carlos Chavez conducting. Rained out on the preceding Monday, it was also complicated by the loss in transit of orchestral parts for Orbon's "Danzas Sinfonicas". Aldo Parisot played superbly the exacting Villa-Lobos Concerto No. 2 for 'cello and Orchestra. Graciela Rivera used her clear and birdlike soprano with aplomb in songs by Perez-Friere, Sandoval and Lecuona. The orchestral numbers included works by Ginastera and Revueltas, and as a climax Chavez's own suite from his ballet "H. P.," a work of great impact, given an authoritative reading. M.C.

The appearance as soloist of Claudio Arrau and debut in this series of Charles K. L. Davis, Hawaiian tenor, with Chavez again conducting the Stadium Orchestra, featured the July 22 concert. Mr. Davis, who in 1958 won the Metropolitan Opera Auditions of the air and has appeared in many concerts, is a personable young man with a pleasing and well-trained voice. He sang arias from Meyerbeer's "L'Africaine," Mozart's "Don Giovanni" and Flotow's "Marta" adding "The Wind in the Treetops" by Fenton and Bone as encore. He was presented with an honorary certificate for his work in behalf of the League for Crippled Children at intermission time. Arrau played Brahms' D Minor Piano Concerto with great technical finesse and musicianship (his performance had been postponed from a previous evening because of rain).

Following two evenings' cancellations because of rain, Seymour Lipkin conducted the Stadium Symphony in Walter Piston's Concerto for Orchestra (July 25). He also played the piano part in Leonard Bernstein's "The Age of Anxiety" with the composer wielding the baton. The latter also officiated for Brahms' First Symphony. R.K.

July 27-Aug 1—A Beethoven series opened on July 27 with Josef Krips conducting the third "Leonore" Overture and the "Eroica" Symphony with powerful projection but without any undue liberties with the scores. Mischa Elman played the Violin Concerto with technical skill, veteran sense of tempi and richness of tone. The Beethoven series continued on Tuesday (July 28) when Mr. Krips led the Second and the Seventh Symphonies, demonstrating his convincing interpretations of these works. Gina Bachauer was the soloist in the "Emperor" Piano Concerto, playing with great spirit and a conception that was "alive," if not always impeccable in all its details.

Along with two pillars of the Beethoven repertory, the "Coriolanus" Overture and the Fifth Symphony (July 29), Krips gave the Stadium audience a crack at another "middle-period" work which is far from standard—the Triple Concerto for Piano, Violin, and Cello, Op. 56. The rarity of this concerto's appearance on concert programs is probably due to the unusual demands on solo personnel and the undeniable mediocrity of the music, which not even the vigorous playing of Leonard Bernstein, John Corigliano, and Laszlo Varga could entirely make amends for. S. F.

The Beethoven series was concluded on July 30 with the performance of the Ninth Symphony in a reading of power and integrity of style. Mr. Krips had in his solo quartet Theresa Greene-Coleman, soprano, Nell Rankin, mezzo-soprano of the Metropolitan; Rudolf Petrak, tenor of the City Opera, and Mack Harrell, baritone. The Schola Cantorum (trained by Hugh Ross) assisted. The first symphony was the opening work.

The concluding bill was the annual night of Rodgers and Hammerstein excerpts on Aug. 1, attended by the season's largest audience. It was conducted by Salvatore dell'Isola and presented among its soloists soprano Florence Henderson (in Stadium debut), contralto Claramae Turner, tenor William Tabbert and baritone Jack Russell, with a mixed chorus trained by Charles Smith.

Beecham Weds

Sir Thomas Beecham, 80-year-old British conductor, was married on Aug. 10 in Zurich to Miss Shirley Hudson. Miss Hudson, who has served as his secretary, is 27.

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NEW PUBLICATIONS

Reviewed by Frederick Werlé

PIANO COLLECTIONS

MUSICA HUNGARICA: This fine collection of thirteen piano solos contains some interesting items by Bartok, Dohnányi, Kodály, Leo Weiner and Liszt. Most of the compositions are not too well known, but it is a useful collection for the more advanced student or concert pianist.

The three late pieces by Liszt are of special interest. The "Csardas Macabre" appears in an edition based on the original manuscript and is slightly different from the version found in the Liszt Society Publications, Vol. I. "Sunt Lacrymae Rerum (en mode hongrois)" is from the third book of the "Années de Pèlerinage." However, the most interesting of the three Liszt pieces is the "Bagatelle without Tonality." This work was found in Weimar in 1956 by Istvan Szelényi, who edited and compiled the work from fragments found on various scattered pages.

In the 1870's Liszt was working on a theory in which he intended to abolish tonality and although he did not succeed, in the sense of atonality as we know it today, he nevertheless was able to predict the path which our present-day music would take. In spite of its title, the "Bagatelle" is not "without tonality" although it would be difficult to pin it down to any definite key. Although none of these pieces by Liszt is of any great importance as compositions, they nevertheless serve to illustrate the advanced harmonic idiom of the composer in his later years. Whether or not we like his music, there is no doubt that he was one of the great pioneers who had a far-reaching influence on 20th century music. Published by *Editio Musica Budapest* and obtainable in the U. S. through the sole selling agent, **Boosey and Hawkes, Inc.** Price: $3.25.

ALFRED MIROVITCH: **Introduction to Chopin, A Progressive Course of Study including a Treatise on the Pedal.** This two-volume collection of Chopin has been carefully prepared "to offer genuinely constructive and practical help and guidance to the serious student, the teacher and to the amateur pianist and music lover." Mr. Mirovitch, who regrettably has recently passed away, further states in his foreword that he centered his attention and efforts on three areas of editing: (1) works arranged in order of progressive difficulty, (2) a revision of the pedal markings and (3) amplification of Chopin's dynamic and agogic signs which are placed in brackets. The two volumes include a scholarly article dealing with the technic and fine art of the pedal as well as copious notes on each composition. Published by **G. Schirmer,** New York. Price: $2.50 for each volume.

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REVIEW OF RECORDED MUSIC

Reviewed by Arthur Cohn, G. A. Devlin, Richard Hall, Russell Kerr, T. W. Thompson.

BEETHOVEN RARITIES

Beethoven: BAGATELLES, OP. 33, OP. 119, OP. 126 (seven in each), Vanguard VRS-1032. 32 VARIATIONS IN C MINOR, VARIATIONS IN F MAJOR, OP. 34, "EROICA" VARIATIONS IN E-FLAT MAJOR, OP. 35, DENIS MATTHEWS, PIANIST. Vanguard VRS-1033. Both the playing and the reproduction here are bright and clean. Whether Matthews is performing the heroic utterances of the C Minor Variations or the more constrained and circumscribed artistic expressions of the Bagatelles, he demonstrates a wonderful consciousness of the flow of the music, of its breathings and pausings. Such a consciousness is, of course, a special virtue in his performances of the Variations, where each new treatment of the theme (or, in the case of the "chaconne" variations, of the harmonic structure) seems to grow out of what preceded it. It is powerful playing with no diminution of power when speed is demanded; yet the player never resorts to hammering, and is capable of utterly engrossing gentleness of touch, as in the F Major Variations, which seem gentle throughout, no matter what the actual dynamics. The "Eroica" Variations are not to be scorned just because they are a kind of preparatory study for the later Symphony, just as the Bagatelles almost always go far beyond the trifles their name suggests. In every case, Matthews has delved deeply into them and helps the listener to follow him. These are really splendid records from every standpoint. J. L. B.

CHOPIN MAZURKAS

Chopin: MAZURKAS, OP. 33, Nos. 2-4 in D, c, and b; OP. 41, Nos. 1-4 in c-sharp, e, B, and A-flat; OP. 50, Nos. 1-3 in G, A-flat, and c-sharp; OP. 56, Nos. 1-3 in B, C, and c; OP. 59, Nos. 1-3 in a, A-flat, and f-sharp; OP. 63, Nos. 1-3 in B, f, and c-sharp; and OP. 67, No. 1, in G. Westminster XWN 18831. (Vol. 2). MAZURKAS, OP. 67, Nos. 2-4 in g, C, and a; OP. 68, Nos. 1-4 in C, a, F, and g; MAZURKAS in a ("NOTRE TEMPS"), in a ("A EMILE GAILLARD"), in B-flat (1825), in D (second version), in C 1833), in G (1825), and in D (first version) BARCAROLLE, OP. 60, BERCEUSE, OP. 57, ALLEGRO DE CONCERT, OP. 46. NADIA REISENBERG, PIANO. Westminster XWN 18832 (Vol. 3). Miss Reisenberg makes each of the larger works on this recording a masterpiece and turns each of the thirty-four Mazurkas into something more than the tintype it might become under less devoted fingers. Apparently all of them fascinated her and earned thereby the right to the most fastidious, and yet the most expressive, preparation and interpretation. This is apparently another of Westminster's illustrious comprehensive surveys of entire literatures. Volume I did not come to the hands of this reviewer, but we expect that it equals the high quality of its two successors. J. L. B.

PIANO SOLO

THE ART OF SERGEI RACHMANINOFF, Vol. 2: Bach, Partita No. 3 Prelude; Chopin-Liszt, "The Maiden's Wish;" Schubert, Impromptu in A Flat Op. 90 No. 4; Gluck-Sgambati, "Melody;" Rachmaninoff, "Serenade;" Beethoven, "Turkish March;" Kreisler-Rachmaninoff, "Liebesleid;" Schumann-Tausig, The Smuggler;" Chopin-Liszt, "The Return Home;" Chopin, Waltz in A Flat Op. 64 No. 3; Liszt, "Dance of the Gnomes;" Schubert-Liszt," Wandering; "Borodin, Scherzo, Daquin, "Le Coucou;" Tchaikovsky, "Humoresque," Op. 10, No. 2; Henselt, "Were I a Bird;" Debussy, "Golliwogg's Cakewalk." Camden CAL-486. The availability of such an album as this is its own recommendation. The great Rachmaninoff, unique in his art, is represented here by seventeen pieces ranging in recording dates from 1920 to 1942, when the pianist was sixty-nine. The sound is remarkably good under the circumstances. Rachmaninoff's performances are a revelation and we eagerly await Volume 3 of this series. T.T.

CONCERTANTE WORKS

Mozart: SINFONIA CONCERTANTE IN E-FLAT MAJOR, K. 297b; **Haydn:** SINFONIA CONCERTANTE IN B-FLAT MAJOR, OP. 84, SOLOISTS AND THE PHILADELPHIA ORCHESTRA, EUGENE ORMANDY, COND. Columbia ML 5374. Aside from the obvious requirement of a good orchestra sensitively conducted, a thoroughly satisfactory performance of these two works is highly dependent upon first-class soloists. This well-recorded disc has just these soloists in John de Lancie, oboe; Anthony Gigliotti, clarinet; Bernard Garfield, bassoon, and Mason Jones, horn, in the Mozart. For the Haydn, Messrs. de Lancie and Garfield are joined by Jacob Krachmalnick, violin, and Lorne Munroe, 'cello. It is delightful to hear double reeds playing staccato without sounding as if the two canes are not securely fastened, and there is a serene quality to the smoothness with which they (as well as the other soloists) handle legato passages. This is, in all respects, an excellent recording of two supreme examples of the genre, and should be invaluable to serious music students in addition to the listening public desirous of top-quality readings of the works. E. L. S.

VOCAL ALBUMS

BJOERLING IN OPERA: Flotow, "Martha," "M'Appari," Borodin, "Prince Igor," Vladimir's Recitative and Cavatina, Donizetti, "L'Elisir d'Amore," "Una Furtiva Lagrima;" Tchaikovsky, "Eugene Onegin," Lenski's Aria; Giordano, "Andrea Chenier," "Come Un Bel Di di Maggio;" Verdi, "Aida," "Celeste Aida;" Mascagni, "Cavalleria Rusticana," Siciliana; Verdi, "Rigoletto," "La Donna e Mobile," "Parmi Veder le Lagrime." RCA-Victor LM-2269. For present-day standards this is Bjoerling at his best, and in some ways his best for any day. The voice has lost none of its luster and the top seems even better than in some past recordings. This is a worthy recorded representation of one of our great voices of the present day. T. T.

HELEN TRAUBEL IN OPERA AND SONG: "Yours Is My Heart Alone," The "Merry Widow" Waltz, "The Lost Chord," "Ave Maria," "The Lord's Prayer," "Greensleeves," "The Lonesome Road." Gluck, "Divinitès du Styx"; Wagner, "Tannhäuser," "Dich, Teure Halle," Elisabeth's Gebet; "Lohengrin," "Euch Luften die mein Klagen; Verdi, "Otello," "Salce, Salce." Gamden CAL-485. There are better Traubel recordings from which a collection of this sort could be made, rather than this somewhat ill-assorted grouping. Those not familiar with the singing of this magnificent artist will get a faint impression of her from what we hear here. The first side offers nothing really representative. Side Two gives us several operatic arias from her Metropolitan repertoire, but, strangely enough, the most impressive one on this disk is the "Salce, Salce" from Verdi's "Otello," an opera in which she never appeared. T. T.

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STEREO

FOR ORCHESTRA

Dvorak: SYMPHONY NO. 4 in G MAJOR, OP. 88. BAMBERG SYMPHONY, JONEL PERLEA, COND. Vox STPL 511.050 (stereo). The recorded repertoire is paved with good intentions but with over-insistent ones. The G major is fast approaching the number of existent versions of the most-famous "New World." Given a musician-conductor (not as common as one supposes) and an orchestra that knows its symphonies, one may expect a fairly faithful performance. Notwithstanding, the intonation in parts of the last movement is out of focus and the cellos do not play with the full stability demanded by the slow movement. Otherwise, the sweet air that sweeps through this mellifluous work is most enjoyable. A. C.

Berlioz: SYMPHONIE FANTASTIQUE, OP. 14. THE VIRTUOSO SYMPHONY OF LONDON, ALFRED WALLENSTEIN, COND. Audio Fidelity FCS 50,-003 (stereo). It is surprising to listen to this recording and realize that the orchestra is not a permanent body but one assembled for a series of recordings. The playing is magnificent, superbly balanced, and the entire score is portrayed with the combined intellectuality and reasoning that must apply to Berlioz' music. The orchestration of this master is formulated by instrumental syllogisms that are still fresh to the ear and prophetic in terms of stereo sound. Audio Fidelity deserves congratulations for a genuine addition to recorded music. The packaging of the disc also justifies special notice. A. C.

BACH MASS

J. S. Bach: MASS IN B MINOR. FRIEDERIKE SAILER, SOPRANO; MARGARETE BENCE, ALTO; FRITZ WUNDERLICH, TENOR; ERICH WENK, BASS; SWABIAN CHORALE; ORCHESTRA OF THE 35th GERMAN BACH FESTIVAL; HANS GRIESCHKAT, CONDUCTOR. Stereovox STPL 511.283. This is an interesting reading. Its slow tempos are consistently very deliberate, but without ever bogging down, while its fast tempos are absolutely dancelike. The general effect of the performance is one of great smoothness and gentility. The chorus is especially gentle in sound, occasionally not matching in power the full-throated orchestra. The Mass provides repeated opportunities for solo instruments and each performs with great credit.

Of the four vocal soloists, Miss Sailer's voice has a somewhat childlike quality, but she is clearly an experienced and capable singer, turning this very simplicity and gentleness to good account. Miss Bence provides a consistently strong and pleasing voice. Wunderlich is outstanding: his work is of instrumental accuracy, without ever losing the living quality of the human voice. Wenk's singing is somewhat more labored and has a definitely baritone, rather than bass quality. Vox has done an excellent job of preparing the discs. J. L. B.

QUARTETS

Haydn: QUARTET IN G MINOR, OP. 74 NO. 3, QUARTET IN E FLAT MAJOR, OP. 71 NO. 3, QUARTET IN F MAJOR, OP. 74 NO. 2. THE GRILLER STRING QUARTET. Vanguard Stereolab VSD 2033—Monaural Vrs 1041.

Haydn: QUARTET IN D MAJOR, OP. 71 NO. 2, QUARTET IN B FLAT MAJOR, OP. 71 NO. 1, QUARTET IN C MAJOR, OP. 74 NO. 1. THE GRILLER STRING QUARTET. Vanguard Stereolab VSD 2034—Monaural VRS 1042.

Of the six quartets comprising Op. 71 and Op. 74, and dedicated to Count Antoine d'Apponyi, only Op. 74 No. 3, known as "The Rider," had been previously recorded on LP. In a felicitous choice, Vanguard offers the complete set, most satisfactorily performed by the Griller Quartet. The members of the ensemble (Sidney Griller, first violin, Jack O'Brien, second violin, Philip Burton, viola, Colin Hampton, 'cello) have remained together, working only as members of this quartet since 1928. Such dedication is apparent in their playing. They approach the music with dignity, finesse and musicianship—a quartet to which one listens with pleasure and from which one can learn much. Excellent and accurate program notes are supplied for the two discs by Abraham Veinous. The sound is up to the usual high standards set by Vanguard. The instruments are "centered," the principal contribution of the stereo technique being depth and perspective rather than separation. R. I. F.

Beethoven: PIANO QUARTET IN E FLAT, OP. 16. **Schumann:** PIANO QUARTET IN E FLAT, OP. 47. The Festival Quartet: Szymon Goldberg, violin, William Primrose, Viola, Nikolai Graudan, 'Cello, Victor Babin, Piano. RCA-Victor LM-2200. Excellent performances from a quartet of superb musicians who have had notable success in concert since joining together to form the Festival Quartet, a result of their collaboration in Aspen, Colorado. The Schumann, in this case, takes precedence over the Beethoven as it is a more felicitous work for strings than Beethoven's Opus 16, originally written as a wind quintet. Excellent recording. T. T.

ORCHESTRA AND SOLOISTS

Beethoven: SYMPHONY NO. 9 IN D MINOR, ("CHORAL") AND "EGMONT," INCIDENTAL MUSIC. THE PHILHARMONIA ORCHESTRA AND CHORUS, OTTO KLEMPERER, COND. Angel Stereo 3577 B. This sweeping and magnificent performance apparently took place at London's Festival Hall in 1957, when Klemperer concluded a series of Beethoven concerts with the mighty Ninth in a reading so favorably reported upon that this reviewer, at least, wished he had been there. Our good Angel heard the wish, however, and has brought Klemperer to us.. This is certainly an impressive mountain of music, with all the loftiness and solidity the metaphor suggests. Baritone Hans Hotter, soprano Aase Nordmo Loevberg-mezzo Christa Ludwig, and tenor Waldemar Kmentt comprise an excellent solo quartet, and the chorus and orchestra are fine throughout. The fourth side of the handsome, boxed, two-disc release is occupied by the same performers' equally pleasing reading of the incidental music to "Egmont," with soprano Birgit Nilsson as soloist. J. L. B.

NORMAN DELLO JOIO, *one of the most distinguished of American composers, winner of the* PULITZER PRIZE *and teacher of composition at the* MANNES COLLEGE OF MUSIC *in New York, uses his* NORELCO *'Continental' tape recorder to play back a recording of a work written by one of his students. "It is essential that a young composer hear his score performed in order to judge its workability," says* MR. DELLO JOIO. *"A tape recording, therefore, is an excellent study device for him since he can listen to particular passages over and over again. My* NORELCO *'Continental' has become a decidedly important tool in my workroom because it is so convenient to be able to set down a musical idea immediately and hear it played back while I am still in the process of working on the score. I find that the* NORELCO *has a fine full range sound that is particularly impressive when one considers its compactness and portability." The* NORELCO *'Continental' is a product of North American Philips Co., Inc., High Fidelity Products Division, Dept. 1x9, 230 Duffy Avenue, Hicksville, L. I., N. Y.*

CONDUCTORS

Hans Schwieger, musical director of the Kansas City Philharmonic, was engaged to lead the opening concert of the Staatstheater Orchestra in Stuttgart, Sept. 27 and 28; will also open the Berlin Philharmonic concerts on Oct. 9 and 10. including in the latter Alan Hovhaness' Second Symphony). He is to tape programs for the Frankfort Radio Orchestra (Schuman's "New England Triptych") and the Hamburg Radio Orchestra . . . . .

Morton Gould composed and conducted an orchestral score for "The Secret of Freedom," an hour-long play written by Archibald MacLeish for the NBC-TV network, which was recorded in August for showing in the coming season. . . . **Willis Page,** associate conductor of the Buffalo Philharmonic, is the new conductor of the Nashville Symphony. . . . . **Robert Zeller** has been named conductor of the Grand Rapids Symphony. . . . . **Claude Monteux,** formerly conductor of the Columbus Symphony, has been appointed musical director of the Dutchess County Philharmonic in Poughkeepsie, N. Y. . . .

George Szell conducted the Czech Philharmonic Orchestra on June 3 in Beethoven's Ninth Symphony, the traditional work closing the Prague Music Festival. The Czechoslovak Choir and soloists of the National Theatre participated, and the concert was repeated on June 4. . . .

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Three composers who participated in the Mary Carr Moore Manuscript Club concert on June 16 in Los Angeles were, left to right, GRACE BUSH, VIRGINIA VILLINES *and* RAYMOND MCFEETERS.

Andre Kostelanetz made his first appearance in Germany on June 12, when he conducted the Berlin Philharmonic Orchestra in a program including Gershwin's Concerto in F, with Marjorie Mitchell, American pianist, as soloist; the program also presented the premiere in that country of the same composer's "Cuban Overture" as well as works of Stravinsky and Prokofieff in the Berlin Hochschule auditorium. . . . The Evenings by the River Concert Series, July 7-Aug. 11, in the East River Amphitheatre presented conductors **Wilfrid Pelletier,** July 7, **Richard Korn** July 14, **Franz Bibo** July 21, **Arnold Gamson** July 28 and Aug. 11, and **Paul Vermel,** Aug. 4. . . .

■ The American Symphony Orchestra League, the Cincinnati Symphony Orchestra and the Baldwin Piano Company of Cincinnati will co-sponsor a Workshop for Conductors under the direction of **Max Rudolf,** Music Director of the Cincinnati Symphony, Sept. 28 through Oct. 10. Participants will be selected from applications filed by conductors of community and college orchestras in the U. S. and Canada, who may address American Symphony Orchestra League, P. O. Box 164, Charleston, W. Va., for details. . . .

Ezra Rachlin, conductor of the Austin Symphony Orchestra, is leading the 21 free park concerts of the Houston Summer Symphony, which began the last week in May. . . .

Guest conductors with the Houston Symphony will include **Sir John Barbirolli, Georges Sebastian, Walter Susskind, Andre Kostelanetz, Ezra Rachlin,** and **Izler Solomon; Leopold Stokowski,** its Musical Director, will lead a Brahms cycle. . .

Eleazar de Carvalho was named to conduct the Chicago Symphony in three concerts on Aug. 19, 21 and 23 in Grant Park during the Pan-American Games in that city.

Herbert Ricker, composer, was invited by the Institute at Chautaqua, N. Y., to give two lecture recitals (July 28 and July 31) on "Twentieth Century Music." He played the Bartok Suite, Opus 14, and his own "Sonatine," the latter repeated by request.

COMPOSERS

In connection with the visit of Queen Elizabeth to Canada the CBC presented the world premieres of two works which it commissioned for the occasion. **Healey Willan** contributed a march in E flat, "Royal Tribute," and **Godfrey Ridout** composed a 20-minute suite, "Music for a Young Prince," performed by the CBC Symphony under the direction of Geoffrey Waddington in the Wednesday Night series, June 17.

Blythe Owen recently won two more composition awards . Her Trio for flute, clarinet and piano was given the prize offered by the Musicians Club of Women of Chicago, and an anthem, "The Little Jesus Came to Town," was one of five awards made by the Broadman Press. . . .

A new work by **Benjamin Lees,** "Prologue, Capriccio and Epilogue," written on a grant from the Portland (Ore.) Junior Symphony, had its first performance in Corvallis, Ore., on April 9 last and was heard again in Portland on May 18, both times under the baton of Jacob Avshalomov. This is the third score commissioned by the orchestra in its project of stimulatinng composers to write for student groups, under a grant from the Rockefeller Foundation. Last year David Diamond's "The World of Paul Klee" and Roy Harris' "Reverie and Dance" were premiered by the organization and later played by other orchestras.

Two Massachusetts composers, graduates of Boston Conservatory's School of Fine and Applied Arts, have won Student Composer awards in the seventh annual contest sponsored by Broadcast Music, Inc. and BMI Canada Ltd. **Alan D. Kemler,** of Chestnut Hill, 28, won $1500 with his "Duo Concertante" for flute and clarinet, String Quartet in one movement, and "Introduction and Allegro" for orchestra. **Michael H. Horvit,** of Pepperell, 26, won $1000 for his Symphony No. 1. . . .

Composers' Directory

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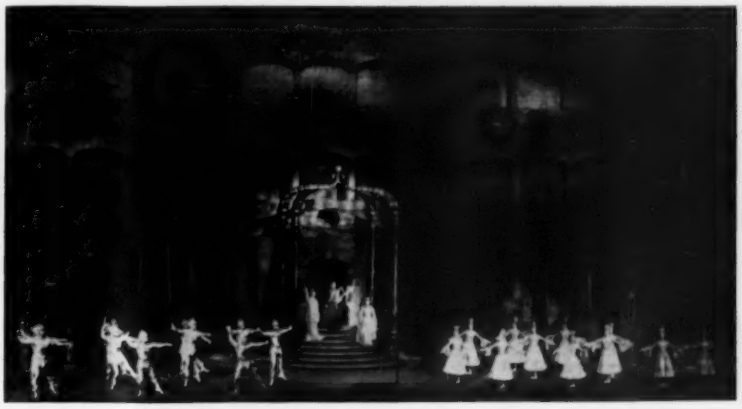

Final scene from Gluck's "Orfeo ed Euridice" at the Salzburg Festival. At center, left to right, are SENA JURINAC *(Euridice),* GIULIETTA SIMIONATO *(Orfeo) and* GRAZIELLA SCIUTTI *(Amor).*

THE INTERNATIONAL SCENE

SALZBURG

■ There is no doubt that the Salzburg Festival is one of the finest during the summer season in Europe. This year's offerings continue to maintain the high standard of quality and finesse.

Salzburg's festival premiere this year of Gluck's "Orpheus and Eurydice" under the direction of Europe's music-making genius, Herbert Von Karajan, attracted many of the Continent's leading musicians and critics. The combined forces of the Vienna Philharmonic Orchestra and the State Opera (soloists, chorus and ballet) gave the evening a superb musical effect in the Riding School outdoor auditorium.

The large ensemble participated in imaginative stage actions which created classic scenes of the funeral pyre of Eurydice, the morbid shades of the river Styx, the delightful beauty of the Elysian Fields, the rocky labyrinth of the route back to the earth, and the Temple of Love, as portrayed by Oscar Schuh.

■ The Salzburg production used the original Italian text of Calzabigi and a combination of Gluck's original version and that of his Paris version. In 1769 male contraltos were available in Parma for the first peformarnce, but here in 1959 Giulietta Simionato performed the male role. Her voice has a beautiful quality, but her diction in the large outdoor theater was indistinct and her dramatic powers were not wholly convincing as a bereaved lover and husband. Sena Jurinac was an attractive Eurydice, but with a slightly hard tone and too little histrionic ability to produce the change of personality from a lifeless corpse to a vibrant loving wife in the brief span of some 200 bars of Gluck's music. Graziello Sciutti, as Cupid, sang well and looked the part of the Queen of Love. But here too, the traditional idea of this part being played by a young boy was changed for the grand scale of a queen and two attendants with the appropriate costumes. Perhaps Gluck would have approved of this concept of his opera if he were producing in today's theaters with all the resources at their command. The music, though, should be dressed up accordingly if the scenic scale is to be enriched so greatly.

The sum total of this work was revealed in the comments of the audience that Karajan had produced a "miracle."

MAURICE FAULKNER

BAYREUTH

■ The new production at the Wagner Festival this summer is "Flying Dutchman," staged by Wieland Wagner with his usual originality and daring, though more realistically than in some recent Bayreuth productions which utilize mostly a bare stage and lighting effects. The legendary halo has been removed from Wagner's early opera to some extent, and the characters are made more bourgeois and earthy.

The citizens are attired in a homely, village style of the 19th century, and the spinning maidens are plump and hearty. Daland, Senta's scheming father, wears a seedy top hat. The Dutchman is shorn of his beard and wears a strange cloak apparently made out of a fishing-net, while Senta has given up her blonde braids for something like a modern bob. All this has sharpened the dramatic bite of the work, which could become a bit boring in the older versions.

Unfortunately Leonie Rysanek, after her original appearance as the heroine, was compelled to cancel the rest of her Bayreuth commitments because of illness.

■ The scenic problems are solved in some cases rather simply. The arrival of the phantom ship is simulated not by projections but by the use of a painted prow with skeleton ribs that rises from behind the deck of Daland's ship, while the Dutchman appears aloft in stage center. At the end of the opera, Senta jumps to her death as the phantom ship sinks again and the Dutchman thereupon falls dead himself. There is no noble apotheosis; the early Dresden version of the score which is used does not end on that transfigured note.

The work was admirably played by the large, hidden orchestra and sung superbly by the choruses. George London sustained the title role with excellent artistry and vocal command. Leonie Rysanek was a Senta of great beauty of voice and portrayal. Joseph Greindl proved an affective Daland, more venal than in the usual characterizations. Fritz Uhl, young tenor, sang the role of Erik with facility. Res Fischer was a dramatic Mary, in this production portrayed as a bent and shrewish character. Wolfgang Sawallisch, the young German conductor, led all the musical forces in a compelling reading.

G. D.

FLORENCE

■ The 22nd Florentine May Festival should have as its slogan "All's well that begins well." Months ago there were many pessimists who forsaw its débacle, because all Italian cultural enterprises today seem to have to haggle with the Government for adequate financial support, which sometimes arrives too late. The temporary loss of the Teatro Comunale, being rebuilt, also had to be faced—a huge task that it is hoped will be finished by the next Maggio. In spite of all the sinister predictions, the opening night this year proved a great success and these high spirits remained for the whole eight weeks of the Festival.

The custom of opening the series with the revival of a little-known Italian opera brought a felicitous choice in Verdi's "Battaglia di Legnano." Its spirit is suited to the year 1959 because this country is celebrating the centenary of its successful revolution against foreign rule and its achieving of unity under a single monarchy. The music of the middle-aged Verdi shows the composer anticipating much of his later mastery. This opera in particular contains some wonderful choruses, in which the composer sought to bolster the spirit of his fellow-fighters for freedom.

Florence's senior conductor, Vittorio Gui, led the performance with superior skill and evident love, assisted by a cast largely of Italian singers. Outstanding were two fine young voices, the soprano of Leila Gencer and the tenor of Gastone Limarilli, who made favorable impressions in their exacting parts. The powerful bass of the well-routined artist Paolo Washington—though Italian, he claims to be an offspring in the fifth generation of the great George—was used to present a convincing Barbarossa.

■ Two anniversaries were welcomed as good excuses for performances of Purcell and Handel works. "Dido and Aeneas" by the former—perhaps the most marvellous English opera of all time—proved both in its writing and production a most distinguished masterpiece, more to be appreciated by sensitive music-lovers than the general public. The American singer Gloria Davy gave a fascinating interpretation of Dido, while her partner Edward De

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Falce seemed to "Italianize" too much the austere figure of Aeneas. The admirable Chamber Ensemble of the Villa Olmo, under Ennio Gerelli, adapted itself perfectly to the elucidation of the transparent score.

As for Handel's "Orlando"—another exhumation of a little known work—it seemed strange that an audience unfamiliar with even the most popular of his operas should have been treated to it instead of one of surer effect. The evening proved rather a bore owing to a silly libretto and the length of the work, though the music in itself was beautiful and inspired. A valiant cast found difficulty in coping with the recitative style and some very exacting vocal parts, one being written for *castrato* voice and that of the male protagonist entrusted to a female contralto.

A couple of operatic nights were offered by German ensembles. "Don Giovanni" supplied the usual Mozart opera, but this work is better suited to Salzburg than to Florence, especially as given here by a not overly prominent cast. Also in German one could hear Strauss' "Ariadne auf Naxos," presented for the first time to a Florentine audience; this was certainly a wholly justified enterprise, but it suffered from too boisterous singing and acting and a superficial preparation, a department where much care is necessary for a flawless interpretation. In the intricate coloratura role of Zerbinetta, however, Erika Koeth showed that the art of *bel canto* can be mastered well by other than Italian singers.

■ Those who believe that a music festival should offer contemporary, and even problematic, works were catered to with a stimulating performance of Arnold Schönberg's monodrama "Erwartung," a masterpiece relatively unknown in Italy, though about fifty years old. It was heard in concert form under Hermann Scherchen, the first and most devoted interpreter of this singular piece based on the passionate love and despair of one woman who holds the stage from beginning to end. Helga Pilarczyk carried through this gruesome assignment with admirable intensity and shared with the conductor in the enthusiastic success.

That later followers of atonality have not lived up to the model of Schönberg was shown by other items in Scherchen's program, music by the Italians Riccardo Malipiero and Luigi Nono, the Yugoslav Srebotniak, the German Schönbach and the Greek Xenakis, all composers of extreme idiom whose music seemed little palatable to a not very large and restive audience.

Another contemporary work, presented in a glamorous stage production—Antonio Veretti's "The Seven Sins"—appealed much more to the public. This was acknowledged to be an attractive combination of oratorio and ballet elements when it was given its world premiere at La Scala two seasons ago. The score by Veretti—who is dean of the Florence Conservatory—a composer devoted to "serial" technique, was excellently conducted by Bruno Bartoletti.

The complicated choreography was entrusted to Aurel M. Miloss, who this year was rather overburdened with assignments. He directed not only the Veretti work and three new ballets offered by his own well-trained though not too stimulating Italian company, but also the complete and very pretentious staging of Verdi's "Nabucco," concluding the festival in the lovely but technically unsuited open-air environment of the Boboli Gardens. This opera, well beloved in Italy, had a successful "close-up" here. Though poor acoustics left much of the arias and string sections only dimly heard, the choruses sounded wonderful. The lavish staging, with enormous crowds of priests, warriors and maidens milling up and down the green hills, made an enormous impression on four sold-out audiences. These included many tourists only too happy to spend their evenings in the cool air, with excellent music added for their delight. The young and gifted Bartoletti again held the baton, and a cast including Ettore Bastianini as Nabucco, Washington as Zaccaria, the American Margherita Roberti and Myriam Pirazzini in important feminine roles, maintained a high level as Verdi-singers. GISELLA SELDEN-GOTH

HOLLAND FESTIVAL

■ The Holland Festival opened with great success with Wagner's "Tristan" staged by Wieland Wagner and with Queen Juliana present. The new Bayreuth setting removes all naturalistic effects, maintaining a static stage pic-

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"Vignettes"; stage incidents with Dorothy Cothran, Blanche Lewis, & pianist

ture which is made a part of the limitless current of music through masterly lighting and shadow. Martha Mödl was a magnificent Isolde in voice and action. Ramon Vinay gained in his interpretation of Tristan particularly in the final act. Gustav Neidlinger was a fine Kurwenal and Joseph Greindl a characteristic King Marke. Brangäne was sung with great beauty by Ira Malaniuk. Illness forced Otto Klemperer to give up the conducting task after two weeks' intensive rehearsal. Ferdinand Leitner conducted the Concertgebouw Orchestra, attaining excellent results. The performance was sold out and aroused stormy applause.

Janacek's "Katja Kabanowa" is a music drama of inspired power, lyrical in most of its pages. The cast which gave it here included four Czech artists from the Prague National Theater (as was also the conductor Jaroslav Krombholc), and several Dutch singers. The performance was dominated with surprising directness in singing and acting by Libuse Domaninska in the title role. Thanks to Krumbholc's energetic leadership, Janacek's music could be enjoyed in all its passion and power of conviction. The stage management of Hanus Thein was sober and simple, and Josef Svoboda's settings were imaginative.

Commemorating the 150th anniversary of Joseph Haydn's death, his *dramma giocoso* "Il Mondo della Luna" was given its world premiere in the 1777 version re-edited by H. C. Robbins Landon. The charming work was originally written for the wedding of Count Nicolaus, second son of Haydn's patron, Count Esterhazy. The conducting of Carlo Maria Giulini was excellent. The Italian soloists including Marcello Cortis, an able buffo, as the deceived Buonafede, Luigi Olva, Mariella Adani, Bruna Rizzoli, Michel Hamel and Biancamaria Casoni (as the chamber maid Lisette) were all very effective. The fanciful settings and costumes of Denis Malcles and the stage direction by Maurice Sarrazin were outstanding.

Mozart's delightful "Cosi Fan Tutte" was staged by the Nederlandse Opera in a new scenic version by Guenther Roth, using rich draperies instead of formal sets but with a bit too much comic overstress. As Fiordiligi and Dorabella, the Dutch sopranos Erna Spoorenberg and Cora Canne Mayer were an ideal pair in voice and acting. Guus Henkman was a splendid Don Alfonso. There were also three fine Italian guests—Mario Spina as Ferrando, Dino Mantovani as Gugielmo, and Adriana Martina as Despina. This performance marked the successful debut of the company's new chief conductor, Peter Maag.

■ Conducted by Willem van Otterloo, the Residentie Orchestra opened the festival concert series at the Scheveningen Kurhaus with Haydn's Symphony No. 101 ("The Clock"), a moving interpretation of Alfons Diepenbrock's symphonic suite "Electra" and a fascinating one of Janacek's Sinfonietta. The young pianist Daniel Wayenberg gave a strong reading of Ravel's Piano Concert for Left Hand.

The Residentie Orchestra provided a Bartok-Berlioz evening with Yehudi Menuhin as soloist and Antal Dorati conducting—a real climax of the festival. Bartok's "Dance Suite" and his Violin Concerto were highlights, the latter interpreted by Menuhin with absolute subjection to its intrinsic musical content. Berlioz's "Symphonie Fantastique" closed the concert.

The Concertgebouw gave a notable performance of Webern's "Six Pieces," Op. 6, under Hans Rosbaud, a premiere here after 50 years—and played twice in succession. There were fine readings also of Haydn's Symphony No. 102, and the Second Piano Concerto of Brahms, performed with clarity by Robert Casadesus. . . Ferdinand Leitner with the Concertgebouw introduced a new Dutch work, the Concerto for Clarinet and Orchestra by Guillaume Landré, with Bram de Wilde as soloist, and gave a brilliant rendition of Strauss' "Till." Christian Ferras, a violinist of alluring attributes, played on the same bill Mozart's Violin Concerto No. 4 in D major.

Among the other groups heard at the festival, in programs too varied for complete summation, were the Radio Philharmonic Orchestra under Bernard Haitink in Stravinsky's "Sacre du Printemps" and Bartok's "Cantata Profana" for tenor, baritone, chorus and orchestra; the Rotterdam Philharmonic, under Eduard Flipse, featuring Mahler's Second Symphony; the Netherlands Chamber Orchestra, under Szymon Goldberg, in a superb evening dedicated to Haydn; the Amadeus String Quartet, heard in two programs featuring Britten's Second String Quartet and Bartok's Sixth, also a number of the later quartets by Haydn, showing the wonderful qualities of this ensemble.

One of the final festival events was the much heralded appearance of Maria Meneghini Callas, accompanied by the Concertgebouw Orchestra with Nicola Rescigno conducting. The soprano aroused enormous enthusiasm in arias from operas by Spontini, Cherubini, Donizetti ("Anna Bolena") and the final act of "Il Pirata" by Bellini.

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Contests and Casting

■ Some 1,000 awards for study abroad will be open again this year under the auspices of the Institute of International Education. The number of awards will be determined on the basis of the applicants' qualifications. Usually about a hundred are given to students in the musical field. Among the 45 countries for which study is now open, most are provided for under the Fulbright Act. The Government's Inter-American Cultural Convention program will take care of some others not included in this measure. Applications must be submitted before Nov. 1 to: Institute of International Education, 1 East 67th St., New York 21, N. Y.

■ The third annual Students' Audition of the National Association of Teachers of Singing, Eastern Region, this season will choose two winners, one male and one female vocalist. The age limits are 17 and 21 years, inclusive, and the applicant must be studying with a teacher member of NATS when application is submitted. One oratorio or operatic aria, one art song in Italian, French or German, and one English or American art song, classical or contemporary, must be sung from memory at auditions. An entrance fee of $5 must accompany the application form, copies of which can be had by addressing: Dr. Mabel Parkes Friswell, chairman, 891 Central Ave., Needham, Mass. Closing date for entry is Nov. 1, 1959. The winner will receive a Certificate of Excellence and be invited to sing for the NATS Convention in Cincinnati, Dec. 27-30, 1959.

NATS also is holding its fifth contest for the "Singer of the Year," the prize for which has been raised to $1000. Semi-finals in the "Singer of the Year" contest for the entire Eastern Region will be held in New York City on Saturday, Dec. 5, 1959, at a place to be announced later. Details of this contest are available from Dr. Friswell.

■ The sixth annual International Singing Competition of Toulouse, France, will be held from Oct. 8 to 13, 1959. The competition is open to men and women singers from all countries between the ages of 18 and 30. There are two prizes of 500,000 francs, two of 200,000 francs, and other awards of 50,000 and 25,000 francs. A. M. Julien, Administrator of the Opera and the Opera-Comique of Paris, is president of jury which includes famous singers and others. Rules of the competition will be sent free to those who address: Secretariat du Concours International de Chant, Donjon du Capitole, Toulouse, France.

■ The fourth annual Youth Music Contest of the Brooklyn Philharmonia Orchestra will be held this season to select the best young instrumentalist attending a public, parochial or private elementary, junior high or high school. All applicants must be residents of Brooklyn. The first prize winner will be presented as soloist with the Brooklyn Philharmonia at its third Youth Concert in the Academy of Music on March 12, 1960, and receive a scholarship worth $100 to apply on his or her study. Address: Auditions Chairman, Youth Music Contest, Brooklyn Philharmonia, Academy of Music, 30 Lafayette Ave., Brooklyn 17, N. Y.

(*Other contests on page* 29)

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Twelve Composers Win Ford Secondary School Awards

Twelve young American composers have been awarded Ford Foundation fellowships to compose music for secondary schools in various parts of the country. Each will receive a stipend of $5,000 for the year, in addition to allowances for dependents. Each of the school systems will receive a grant of $500 toward the expenses of the program. The awards are the first made in a two-year series supported by the Ford Foundation and administered by the National Music Council in connection with the Foundation.

Emma Lou Diemer of Rochester, N. Y., will go to the school system of Arlington County, Va.; Grant Beglarian of Plymouth, Mich., to Cleveland Heights, Ohio; Robert B. Washburn of Rochester, N. Y., to Elkhart, Ind.; Joseph W. Jenkins of Arlington, Va., to Evanston, Ill.; Arthur R. Frackenpohl of Potsdam, N. Y., to Hempstead, L. I.

Martin S. Mailman of Rochester, N. Y., will go to Jacksonville, Fla.; Arnold Freed of the Bronx, to Long Beach, Calif.; Robert S. Muczynski of Chicago to Oakland, Calif.; James L. Kurtz of Port Washington, L. I., to Portland, Ore.; Richard B. Lane of Paterson, N. J., to Rochester, N. Y.; Michael White of Chicago to Seattle, and Harold Owen of Hopland, Calif., to Wichita, Kan.

Norman Dello Joio headed the committee that selected the composers and school systems. Other members were Jacob Avshalomov, Oliver Daniel, Vittorio Giannini, Howard Hanson, Wiley Housewright, George Howerton, Vanett Lawler, Robert Marvel, Peter Mennin, Douglas Moore, James Neilson and Ralph Rush.

Sidney Harth Added To DePaul University

Sidney Harth, recently-appointed concertmaster of the Chicago Symphony orchestra, has been named an instructor in violin at DePaul University's school of music, Dr. Arthur C. Becker, dean, has announced. He will begin teaching at DePaul in September. Since 1953 he had been concertmaster and assistant conductor of the Louisville Symphony orchestra. He was chairman of the department of strings at the Louisville university's school of music, also touring in Europe as recitalist and playing at the Prades Festival.

Francois D'Albert Will Head Chicago Conservatory

The Chicago Conservatory announces the appointment of Francois D'Albert, eminent violinist, to the office of President as of September, 1959. This honor is conferred in recognition of Dr. D'Albert's virtuosity as a musician and his experience as an administrator. He has been a jury member of the Paris Conservatoire, a director of Assumption College in Montreal, and Head of its Summer School. Dr. D'Albert will head the Conservatory Symphony Orchestra, conduct Master Classes in Violin, and continue his concert engagements under the New York management of Getta Strok.

Other faculty appointments effective in September are: Bernice Taylor, voice; Manfred Segall, voice and organ; William Sandberg, French horn; George Buelow, theory; Robert Basso, violin; Arthur Ahlman, viola; and Emil Eck, flute.

Boston University Appoints Fullbright Assistant Dean

Appointment of a new assistant dean for Boston Unversity's School of Fine and Applied Arts has been announced by President Harold C. Case of the University and Dean Robert A. Choate of the school. He is Wilbur D. Fullbright of Watertown, Mass., assistant professor of music theory and registrar of the School of Fine and Applied Arts since 1957. Mr. Fullbright succeeds Paul G. Preus, who has been named assistant dean at Juilliard School of Music in New York City.

Wayne H. Balch Named To North Park College

Wayne Harwood Balch has been appointed chairman of the Division of Fine Arts at North Park College, Chicago, where he will be the director of the North Park College Choir and Oratorio Chorus, and will teach choral conducting, "Introduction to Music," organ, and church music. In the fall Mr. Balch, who has served as organist and choir director for churches in Minneapolis, in Monmouth and Rockford, Ill., and St. Louis, will also be organist and choir director of the Edgebrook Covenant Church of Chicago.

Los Angeles Conservatory Stages Rossini Work

Rossini's opera "Cinderella" was given a charming out-of-doors production in the Los Angeles Conservatory presentation at Redlands Bowl on July 17. Margery McKay and Arthur Ross-Jones sang the chief romantic roles, with Michael Andoor as the prankish Valet and John Noschese as the Magician. Owen Gruber was the Father, with Joy Carroll and Barbara Ludwig as the ugly Sisters.

A large ballet was introduced in which Diane Yates as the Fairy Godmother brought forth six toe-dancing mice and pumpkins of increasing size until the coach with white ponies and footmen materialized. This scene brought the first act to an exciting climax. Sally Sinkovec did the dancing counterpart of the transformed Cinderella.

Producer-director of the opera was Glynn Ross and corps de ballet was under Doris Niles. Curtis Stearns conducted an exemplary performance. A crowd of 6000, generously sprinkled with the younger generation, crowded the Bowl for its traditional "Family Night."

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Cleveland Institute Produces Four Operas

The Cleveland Institute of Music's Opera Workshop ended the summer session with the highly successful presentation of the 18th century comic opera "The Secret Marriage" by Cimarosa, on July 28, 29, 31 and Aug. 1, and the contemporary works, "The Scarf" by Lee Hoiby, Paul Hindemith's "There and Back," and "Gallantry" by Douglas Moore, on August 4, 5, and 6.

The operas were under the able direction of Paul Berl of New York and were imaginatively staged by Elsa Findlay. Louis Muchy designed the sets. Alternate casts were prepared for each opera so that all Workshop students had the opportunity of singing both traditional and contemporary works and appeared in several performances.

Scene from Act I of "The Secret Marriage" by Cimarosa produced at The Cleveland Institute of Music, July 28, 29, 31 and Aug. 1, on a bill with Hindemith's "There and Back." Left to right, SAMUEL ROBERSON, VYTAUTAS MATULIONIS, FAYE LIEBMAN, DELORES MCCANN, WILLIAM SMITH *and* CONSTANCE HITCHMAN.

SCHOOL NEWS

■ Max Aronoff, director of the New School of Music, has announced the appointment of Charles Goetz Gabor to the faculty of the school in the department of theory, solfége and composition of the Orchestral Training Project, a project designed to extend the scope of orchestral training for talented students seeking positions with professional symphony orchestras. Mr. Gabor comes from Hungary where he studied at the Royal Academy of Music with Kodaly, Zsolt and Orszagh. He served as conductor of the Chamber Ensemble of the Hungarian National Philharmonic, the Center Chorus of the State Universities of Budapest, and led the City Symphonic Orchestra there. Mr. Gabor has been associated with the National Broadcasting Company since 1947 in preparing radio programs and received the Dreyfuss Award in 1958 at Tanglewood. He is an active member of the International Handel Society, the American Symphonic League and treasurer of the Philadelphia Chapter of the National Association of American Composers and Conductors.

■ Solon Alberti served as director of the eighth annual Vocal Workshop presented by the **University of Utah** Extension Division and Department of Music, Aug. 10 to 14.

■ Handel's "Acis and Galathea" was presented in concert form under the baton of Charles Farncombe, English conductor, as the highlight of the 1959 Commencement Week at **Yankton College** in South Dakota.

It was said to be the first time that this work was presented in the United States "as written by Handel."

■ **Brooklyn College** gave a series of four unusual community "sings" open to the public in air-conditioned Gershwin Hall on Monday evenings in July. Siegmund Levarie, chairman of the music department, conducted the group of singers on July 6 in Bach's Mass in B minor. On July 13 Robert Hickok, choral director at the college, led Handel's "Messiah." Vivaldi's "Gloria" was sung on July 20 under Cosimo De Pietto, conductor of St. John's University Mixed Chorus, Brahms' "Requiem" and Bach's "Jesu, meine Freude" were led on July 27 by Coleridge Taylor Perkinson, assistant director of the Dessoff Choirs.

■ Don Craig, of Plandome, L. I., choral director of television's Telephone Hour and former trainer of the Fred Waring Glee Club, has been appointed professor of music and head of the Vocal and Choral Depatment of the School of Music at **Ithaca College.** He will conduct the Ithaca College Choir.

■ Five Thursday evening concerts by the Eastman Chamber Orchestra, conducted by Dr. Frederick Fennell of the Eastman School of Music faculty, again highlighted Rochester's summer music season. All concerts were held in Kilbourn Hall, Eastman School, with the exception of that on July 9, given in Strong Auditorium, University of Rochester River Campus. The orchestra, now in its sixth season, was composed of some 30 players from the Rochester Philharmonic Orchestra and faculty members of the Eastman School. Four soloists were heard in the series: Josephine Antoine, soprano; Ronald Leonard, 'cellist; Armand Basile, pianist; and Sigurd Rascher, saxophonist.

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■ Dr. Roger Phelps, coordinator of graduate music instruction at Mississippi Southern College in Hattiesburg, has been appointed associate professor in the department of music education at **New York University's School of Education.** He takes over his new duties on Sept. 1. In addition to teaching, Dr. Phelps will act as advisor for doctoral candidates in NYU's department of music education.

■ Dr. Armin Watkins, head of Bradley University's piano department, was in Europe recently on leave of absence for several weeks, during which time he took part in the Liverpool Orchestra contest for pianists. He came to Bradley this year from Michigan State, after having studied at Yale and Indiana Universities. Kent Campbell has been added as the eighth regular member of the music faculty for the coming season, and will direct the band and teach music education branches.

■ Six Candlelight Concerts will be given in 1959-60 at **Peabody Conservatory of Music,** starting Oct. 20. Artists booked for the series include violinist Ruggiero Ricci; baritone Mac Morgan; the Pamplona Choir of Spain; the Netherlands String Quartet; pianist Philippe Entremont, and the Camera Concerti featuring Joseph Eger, horn, and Walter Trampler, viola.

■ A lecture by David Dushkin at the **New York College of Music** and a recital by the Antiqua Players of the **University of Pittsburgh** at Carnegie Recital Hall were sponsored on May 17 by the American Recorder Society. Mr. Dushkin's lecture, illustrated with slides, concerned "Historical and Structural Aspects of the Recorder." The Antiqua Players' recital presented works for varying combinations of recorders, viols, harpsichord, lute, cromorne and other instruments. The composers represented were Jacopo da Bologna, Palestrina, Frescobaldi, Monteverdi, Christopher Simpson, Byrd, Gibbons, Handel, Lassus, Isaac, Senfl, and Schein. Members of the group are Editha Neumann, Karl Neumann, Colin Sterne, Roberta Sterne and Nancy Williams. Tui St. George Tucker, recorder player, joined them for this appearance.

In the peony fields on her Virginia estate, Belvedere, HELEN ALEXANDER, *soprano, takes time from singing engagements to gather an armful of blooms.*

"Barber" Sung At Brooklyn College

Members of the staffs of the Metropolitan Opera and the Brooklyn College Associations combined forces and presented a brilliant performance of "The Barber of Seville" before a large and appreciative audience in the beautiful Walt Whitman Auditorium of the Brooklyn College on July 22. Anton Guadagno of the Metropolitan Opera conducted the gay Rossini opera at a lively pace. The evening was highlighted by the comedy antics of Salvatore Baccaloni as Doctor Bartolo, and Nicolo Moscona as Don Basilio and the fine singing and acting of Cesare Bardelli as Figaro. Gino De Lilla, of La Scala Opera of Milan, made his New York debut as Count Almaviva. Appearing in the role of Rosina was the charming Joann Grillo of the NBC Opera Company. She displayed a voice of pleasing color and lovely tones. The choice of Miss Grillo for the part was an ideal one, for she has the physical appearance required and a voice of more than sufficient agility for the demands of the role. The audience showed its appreciation of her and the rest of the cast with hearty applause and many curtain calls. After weeks of attending outdoor musical events, in weather which at times was far from ideal, it was pleasant hearing this excellent peformance in a modern, air conditioned auditorium with excellent acoustics. M.R.

STUDIOS

■ Edwin Hughes Summer Master Class in New York City was attended by 38 pianists and teachers from the following 18 states and Canada: Alabama, Arkansas, Connecticut, Florida, Georgia, Louisiana, Massachusetts, Michigan, Missouri, New Jersey, New Mexico, New York, North Carolina, Pennsylvania, South Carolina, Tennessee, Texas and Virginia.

The series of evening recital programs was played by Dorothy Bullock, Jeannine Romer, Josephine Caruso and Bernard Kirshbaum. Miss Bullock has been engaged for a recital next January at the Phillips Gallery in Washington, D. C., where she previously played a concert at the National Gallery of Art. Jeannine Romer appeared in recital at the National Gallery last February 8. Josephine Caruso made her New York debut on April 5. Bernard Kirshbaum is a faculty member of the Long Island Institute of Music, and a graduate of the Juilliard School. Miss Bullock gave her third Town Hall recital on May 17. Station WNYC put on a series of broadcasts by these four pianists during July and August.

Mr. and Mrs. Hughes left for a vacation on the Pacific coast after the close of the Master Class. They will reopen their New York studio on Sept. 21, and Mr. Hughes will resume his Washington, D. C., classes the first weekend in October.

■ Seven artist students of Ernesto Berumen, New York concert pianist and teacher, appeared in a musicale at the Carl Fischer Sky Room on June 28, before an audience of pianists, teachers and other music lovers. The program included piano works of classical, romantic and modern composers, and gave each performer ample opportunity for displaying excellent training. Those participating were Jacqueline Bird, Dika Golovatchoff, Sarah and Robbie Masterson, John Alestra, Richard Aslanian and William Schoonmaker.

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AWARDS

■ Bruno Walter has been awarded the cultural honorary prize for 1959 of the City of Munich by a unanimous vote of the City Parliament. It includes a money award of 15,000 marks ($3,570) as well as the citation. He is the first musician to be given this prize, the first one last year having gone to Dr. Werner Heisenberg, Nobel Prize winning physicist.

■ Winners of the Alfred and Lily Alice Hertz Memorial Scholarships at University of California for 1959-60 are: Stephen N. Bishop, Bay area pianist; George J. Burt, Mill Valley; William B. Carlin, Berkeley; Margaret Ann Donovan, Oakland; Harry Saltzman, Brooklyn, New York; Land W. Young, Roswell, New Mexico, and Robert K. Hamilton, Modesto. The Hertz awards are administered by the University of California through the graduate division of the committee on undergraduate scholarships, with the cooperation of the department of music, although they are open to all gifted young musicians throughout the nation without restriction. The amounts of the 1959-60 awards vary between $1,600 and $3,000 each.

■ The National Symphony Orchestra has received the Bolivian government's Order of the Condor. Howard Mitchell, music director of the orchestra, received the award in Washington. This is the first time the country's highest award has been given to an organization. It was conferred in recognition of the concerts recently given in that country by the Washington ensemble.

■ Thomas Baldner, 30, was awarded a prize of 1,000,000 lire as winner of the International Competition for Conductors held by the Santa Cecilia Academy in Rome. Mr. Baldner, who founded the Philharmonia Orchestra of Greenwich, Conn., in 1954, has conducted concerts and operas in Europe during the last two years and made his South American debut in July as conductor of three programs of the SODRE Orchestra in Montevideo. At present he is living in Frankfort, Germany.

■ Four winners in music among the John Hay Whitney Foundation Opportunity Fellowship awards this year, recently announced, are: Donald E. Barrett of Muskogee, Okla., to continue study toward the degree Doctor of Musical Arts at Eastman School of Music; Debria M. Brown, of New Orleans, to spend a year in vocal and operatic study; Thomas Carey, of Brooklyn, and Edna C. Williams, of Chicago, both the latter to spend a year abroad in vocal training. These are among 52 awards to persons in 23 states, the District of Columbia, American Samoa, the Virgin Islands, and Puerto Rico.

■ John Simon Guggenheim Fellowships in musical composition have been awarded to Gordon Binkerd, Chou Wen-Chung, Halim El-Dabh, Seymour J. Shifrin, and Yehudi Wyner.

■ Winners in the nation-wide biennial anthem contest sponsored by the Broadman Press, Nashville, Tenn., for 1958-9, are as follows: Camil Van Hulse, Tucson, Ariz., first award, $500; Marx Fax, Washington, D. C., second award, $250; Claude L. Bass, of Syracuse, Kan., now studying at the University of Oklahoma, third prize, $125; James D. Cram, Joplin, Mo., fourth award, $75; Dr. Blythe Owen, Chicago, fifth prize, $50. The prize-winning anthems will be published by Broadman Press.

■ The Paderewski Foundation of New York announces the granting of its first Musical Award to Roman Maciejewski, a Polish composer living in California, for his "Missa Pro Profunctis." This requiem for "the fallen in wars of all times, for those who died in the jails of tyrants, and who have been victims of the injustice of human law or of ignorance of the law of God," was recently completed and contains more than 600 pages in its score for chorus and orchestra.

■ Nancy A. Biddlecombe, of Maplewood, N. J., has been named the first recipient of the Piano Accompanist's Scholarship at Centenary College for Women, it was announced by Dr. Edward W. Seay, president of the College. The grant of $1,250 is for a two-year period. The holder serves as accompanist for The Centenary Singers and the other campus musical groups conducted by George Gansz, Director of Choral and Instrumental Music, and takes private piano lessons with W. Norman Grayson, Chairman of the Division of Fine Arts.

■ Herman Gantt, young American bass, twice winner of the Marian Anderson Award, a recipient of the Martha Baird Rockefeller Music Prize and more recently a special grant from the French Government for advanced study of French song literature, has concluded a tour of ten European cities sponsored by the U. S. Information Service's Cultural Division, with appearances in Seville and Barcelona.

CONTESTS

■ With the cooperation of the National Guild of Piano Teachers, the second Piano Recording Contest sponsored by the Composers Press, Inc., will take place in 1960 and will continue in the alternate years when the Guild has none The contest consists of eight events, based on age groups, with three prizes for each of seven events. For the eighth event a recording contract is offered. For information write to: Composers Press Inc., 1211 Ditmas Ave., Brooklyn 18, N. Y.

■ A competition for Opportunity Fellowships is again to be held in 1960-61 by the John Hay Whitney Foundation. These aim "to give opportunity for special experience or advanced study to outstanding individuals who otherwise might not be able to reach their fullest development or make their fullest contribution." Candidates must give evidence of superior promise, and usually be between the ages of 22 and 35. These fellowships are not for graduate academic study but for other types of training or experience "which may be useful is developing varied talents and . . . . forms of leadership." Candidates in music other than composition will be asked to audition before a special jury. Those applying in composition will be asked to submit representative samples of their work. Awards are for a full year of serious work, not for incidental or temporary projects. Awards range normally from $1,000 to $3,000, depending on nature of project and financial need of candidate. Formal written application (to be filled out before Nov. 30 next) may be had by writing to: John Hay Whitney Foundation, 630 Fifth Ave., New York 20, N. Y.

■ The ninth Contest for Young Orchestral Conductors is being held at Besançon, France, from Sept. 3 to 13. Entrants must be less than 30 years old, of any nationality and either sex.

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UP AND DOWN THE GUILD KEYBOARD

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By GRACE WHITE

MAY ETTS *has consistently advocated using works by American composers and has provided many with opportunities to be heard. This year at her New York Workshop,* DAVID GLOVER, MARTHA BECK, ERIC STEINER, HENRY LEVINE, MILDRED HOFSTAD *and* MIRIAM KATIMS *made personal appearances and played their own works.* THOMAS NICHOLS, *artist pupil of Miss Etts and winner of* $500 *in cash and the Paderewski Medal, played ..Ray Green's "American Dance Set" and Piano Sonata No.* 3 *by Norman Dello Joio. Miss Etts was re-elected to the presidency of the Associated Music Teachers League of New York, and lectured in Pittsburgh in August at the Guy Maier Association convention.*

What Do Judges Expect Of Chairmen And Teachers?

By BETH HUDNALL

(Note: Since the 1930's, adjudicators have returned from Baltimore saying how smoothly auditions go there, how thoughtful the chairman is, how good the teaching is. Credit should go to the Chairman, Beth Hudnall, who has done much for Baltimore as a teacher, Guild Chairman, adjudicator, Club member and citizen. We hear discussions of responsibility of judges, but what is reasonable for a judge to expect from chairmen and teachers?)

The Guild judge should expect arrangement for comfortable, quiet, reasonably priced (?) living accommodations; suitable audition facilities including a good, well-tuned piano; continuous scheduling thus avoiding suspensions and subsequent crowded sessions; a stack of legibly written report-certificates given to the judge daily to facilitate budgeting of time. There should be thorough preparation of programs including the required scales and cadences plus other selected musicianship phases.

All this is accomplished by (a) careful classification of students according to time studied, ability and age (only the most capable should be permitted to attempt the longer programs); (b) wise selection of good, contrasting teaching material based upon the student's talent, physique, personality and advancement. No one should be allowed to play compositions which are beyond his mentality or technic. (Such indulgences are sometimes permitted for exploratory purposes, but never for auditions). Simplified arrangements are likewise taboo for use in Guild auditions.

PATRICIA HANSON, *Senior at Eastman School of Music, was judged best of all first-place winners in the Guild Biennial Piano Recording Competition by Abram Chasins of New York, and was awarded the grand prize of* $1000. *She is from Tonawanda, N. Y., and as a small child was guided musically by her mother and* GUY MAIER. *At seven she entered the Preparatory Department of Eastman School, studying with* EVELYN PRIOR, *and during her teen-age summers she had scholarships at Chautauqua with* JAMES FRISKIN. *Since* 1955 *she has studied with* CECILE STAUB GENHART, *who entered her in the Guild auditions. Miss Hanson has been soloist with the Rochester Civic, Eastman-Rochester, Eastman Philharmonic, Buffalo Philharmonic, Buffalo "Pops", Chautauqua Symphony, and Williamsville Symphony orchestras.*

BETH HUDNALL

Adherence to the above points results in the teacher's unpretentious confidence and reduces any student's nervousness to a minimum. Since "knowledge is power" the audition becomes a thrilling experience and the adjudicator can offer sincere, constructive criticism and enthusiastically urge the pupil toward greater goals.

"Get Together" in Riverton

At a dinner when all good Guild members get together, what do they talk about? The Guild! Here are the remarks taken down in Riverton, Wyoming, the town where the recent discovery of uranium has brought back echoes of the old "gold rush" days.

Charlotte Dirks (Mrs. D. Warren Dirks, Riverton's first Guild member): "It is interesting to see how much better pupils play who have worked seriously to prepare a Guild program annually than those who come from communities where it is not available."

Lona Taylor, Chairman (Mrs. E. V. Taylor): "One thing that reveals how much the Guild means is the fact that my pupils are eager to plan their programs for the next year the minute the auditions are over. It fires them with ambition."

Florence Hughey (Mrs. W. J. Hughey): "Each year people in the town are more conscious of Guild auditions. Adults who might never know such words as 'musicianship,' 'Bach,' 'sonatas,' etc., become conscious of them through the children's participation in the Guild. It is a real factor in building a musical community."

Renee Fitzgerald (Mrs .Maurice F. Fitzgerald): "One of the mothers read about the 32 points of the chart and came rushing over to ask if her daughter understood pedaling! Many citizens previously unaware of such things are acutely interested as a result of the Guild."

Elizabeth Hepp (Mrs. J. R. Hepp): "I find the judge's advice helpful and the pupils try for accuracy in all phases of their work, not just in one or two pieces."

Evelyn J. Wunler (new member): "Hearing about all this is inspiring. It is worth trying, surely anybody can try!"

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